

The Author & His Collaborators



SIXTH EDITION

Master School
of
Modern Piano Playing & Virtuosity
by
Alberto Jonás

A universal method—technical, esthetic and artistic—for the development of pianistic virtuosity.

With original exercises specially written for this work

by

Wilhelm Bachaus—Fannie Bloomfield-Zeisler—Ferruccio Busoni
Alfred Cortot—Ernst von Dohnányi—Arthur Friedheim—Ignaz
Friedman — Ossip Gabrilowitsch—Rudolph Ganz — Katherine
Goodson—Leopold Godowsky—Josef Lhevinne—Isidore Philipp
— Moriz Rosenthal — Emil von Sauer—Leopold Schmidt—
—Sigismond Stojowski.

PREFATORY TEXT

and

English, German, French and Spanish
Explanatory Annotations

by

The Author

In Seven Books

Price Complete \$30.00

Single Books I—VI @ \$4.50

Book VII (English *or* Spanish) \$3.00

CARL FISCHER, Inc.

BOSTON

NEW YORK

CHICAGO

Copyright, 1922
by
CARL FISCHER, INC.
New York
International Copyright Secured

ALBERTO JONÁS

MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY

Book I

Table of Contents

PREFACE	V
THE MENTAL ATTITUDE	VII
HOW TO USE THE MASTER SCHOOL	VIII
Schedules for Daily Practice.	
EXERCISES IN EXTENSION	7
Also <i>original exercises</i> , expressly written for this work by:	
<i>Ferruccio Busoni—Leopold Godowsky—Alfred Cortot</i>	17
Additional exercises by:	
Rosenthal-Schytte—Carl Tausig—I. Philipp	20
EXERCISES WITH FIXED POSITION OF THE HAND	25
Additional exercises by:	
M. Clementi—Franz Liszt—Frederick Chopin—L. Brassin—J. Zarembski—Rosenthal-Schytte	
—Henri Herz—Carl Tausig—I. Philipp	26-35
FLEXIBILITY AND DEXTERITY OF THE THUMBS	41
Also <i>original exercises</i> , expressly written for this work by:	
<i>Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot</i>	58
FINGER EXERCISES	65
Diatonic finger exercises	66
Chromatic finger exercises	75
Special exercises with notes held	77
Exercises for side motion of the fingers	86
Exercises for strengthening the individual fingers	94
Exercises in diminished sevenths	96
Special exercises for the fourth and fifth fingers	99
Exercises for the flexibility of the hand.	103
Exercises with combined legato and staccato touch for one hand	108
Exercises with crossing of hands	110
Exercises for speed and lightness of fingers and flexibility of hand	118
Also <i>original exercises</i> , expressly written for this work by:	
<i>Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lherianne</i>	
<i>—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigis-</i>	
<i>mond Stojowski—Alfred Cortot</i>	120
Exercises on black keys by Tausig and additional exercises by:	
I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny	
C. L. Hanon—Pischna	178
<i>Preparatory Exercises for Pieces Quoted</i>	195
<i>Examples (annotated)</i>	205
Table of Contents of the entire work will be found at the end of this Volume.	

PREFACE

In the Master School of Modern Piano Playing and Virtuosity I have tried to embody the experience and achievement which two hundred years of piano playing have developed.

My aim has been to produce a work of *practical* value, free from all that is unessential and cumbersome; yet it has reached considerable proportions. The student may, therefore, be inclined to ask: "Must I make my way through the seemingly endless forest of exercises contained in this work?" Let him feel reassured. He is not obliged to practise each and every exercise.

The work—it begins with what is usually designated as the Medium Grade—is in reality a compilation of methods: methods of thirds, of sixths, of scales, arpeggios, octaves, trills, etc. It is an exposition as *concise* as is consistent with a completeness not achieved as yet in other pedagogical works, of all the many technical and esthetic features which, together, make for real pianistic virtuosity, for truly masterful piano playing in this twentieth century.

Again, it is not a work made up of exercises only. A glance at the index shows that many chapters are devoted to artistic issues which have nothing in common with finger-work proper; yet without which all piano playing would be as arid and barren of artistic results as is the desert. Some of the subjects developed in these chapters have never yet been considered, discussed, or worked out in any pedagogical treatise extant. For that matter, many absolutely novel technical features, hitherto unpublished, will be found in the chapters on technic proper.

In the third place: the book contains an exceptionally large number of examples culled from the entire literature of classic and modern music written for the piano. Nor have these examples of technical difficulty, of dynamic or agogic interest, of special pedal effects, etc., merely been quoted; for I know that the average student is not inclined to practise passages of compositions not included in his repertory. In practically every case the examples quoted have been annotated, commented, and supplied with information regarding their execution. Thus a strong inducement is offered the student to practise passages which will mean for him pieces mastered in advance.

And finally, as to the exercises themselves. The nature, scope, aim and effect of "technical exercises" should be clearly understood. I believe that few pianists really understand them.

One thing is self-evident: a technical exercise is merely a means for giving fingers, hands, wrists and arms the flexibility, independence, strength, speed and endurance the pianist needs to accomplish his task. Yet few pianists are able to declare on the basis of any positive knowledge, where and when the usefulness of some particular exercise is apt to cease; how long one or another exercise should be practised, or, if dropped, when, if ever, it should be taken up again.

Technical exercises are generally considered as falling into one of two categories: those of the so-called "daily exercise" character and those meant to be practised on occasion. Let us study this subject closely.

What is a "daily exercise"? One that should be practised faithfully every day? If so, we have the nightmare of Czerny's "Forty Daily Exercises," each of which, according to their composer, must be played 20, 30 or 40 times in succession. Or we have Tausig's "Daily Studies"—there are only 107 of them!—each to be carried through all the keys. Or Hanon's "Sixty Exercises," all of them, according to the instructions given, to be played every day. And, aside from these, there are the collections of exercises by Herz, Pischna, Plaidy, Le Couppey, Rosenthal-Schytte; there is the immense library of Czerny's other exercises; the twelve books of original exercises by Liszt; the elaborate exercise compilations of Germer, Döring, Zwintscher, Philipp, Joseffy, Arnould-Krever, etc., etc.

Discouraging? No, merely impossible; and, let it be added, wholly unnecessary.

There are no "daily exercises." No one has really practised certain exercises, even scales, without ever omitting them in his daily work. Just as a prayer uttered glibly by the lips, but which does not come from the heart, is worthless, so an exercise played as a matter of form, as a self-imposed duty, is without value. Technical exercises, therefore, should be varied. If a certain exercise exerts an especially beneficial effect, by all means practise it, but only *as long as you feel that a benefit is derived*, as long as your mind is *pleasurably intent* on this exercise, for the one and only reason that you *feel* the good it is doing you.

I say once more: there are no "daily exercises." Once a field is conquered, a difficulty overcome, seek other fields. Personal experience will soon teach you that some exercises have ceased to give you any trouble, even when taken at a reasonably fast tempo. Never practise them again.

Should my conclusions be correct, it follows that the pianist should have a large collection of exercises upon which to draw, whenever he wishes to do technical work, and it should be remembered that an

exercise which may bring one player results may be superfluous in the case of another. This explains the scope of the present work.

Yet when are we to recur to certain exercises? The following may be regarded as a good general rule to observe: one should have two, three, four or more sets of exercises, one set for every week, and now and then one should drop technical exercises altogether, except in the sense which I will proceed to explain. Are technical exercises needed at all? Do the great piano virtuosi really practise them every day?

Many a renowned virtuoso, at the height of his fame, when asked what technical exercises he practised has probably answered: "None! I never practise exercises!" Some may even go the length of declaring that they *have never* practised any. Such answers, although given in good faith, are apt to mislead the piano student and to do much harm.

It is true that the great virtuoso who has reached the plenitude of his powers no longer practises stereotype exercises. But he did practise them when he was young, when he was fighting his way to the heights which he finally scaled. And he is mistaken if he thinks that he no longer practises exercises, just as mistaken as when he asserts that he never practised any. Every virtuoso does, for he is inventing exercises every day, which bear directly on some difficult passages of the piece which he is practising. "Why not begin in the same way, then?" asks the neophyte. Because he would lose the benefit of the technical means which the great virtuoso at one time employed, until the day dawned when they ceased to benefit him.

When should exercises which bear directly on difficult passages of a piece which is being practised be taken up?

At once, as soon as the current forms of piano technic have been mastered. This is the secret so jealously guarded by the virtuoso who says that he never practised or practises technical exercises. It is a secret which I reveal in this work. I give a large number of "Preparatory Exercises," together with the passages which inspired them—difficult passages from the works of Beethoven, Chopin, Liszt, etc.—and I make clear that they are only to be regarded as *models for similar exercises which the student is to invent for himself*.

A word as to the original exercises which I offer in this book. They have been selected, with infinite care, from among hundreds of others. I am confident that each one has a marked individual value. I am equally confident that all have a decided, peculiarly direct and beneficial effect on the playing of the aspiring pianist. But I have relied not only on what I myself could offer. With the kind permission of various publishers I have reproduced, in every branch of technic, in every one of the compiled "Methods" to which I have already alluded, what is, in my estimation, the best that the most successful authors of other pedagogical treatises have given us. This has enhanced the practical value of my work to a very considerable extent.

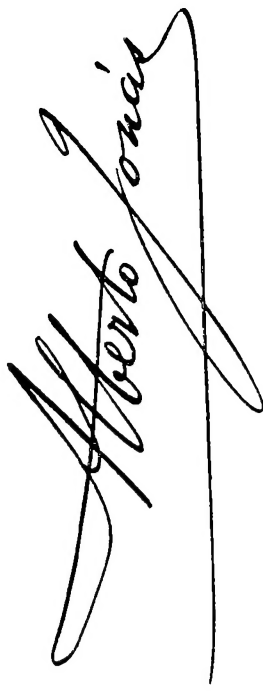
Yet what makes the Master School of Modern Piano Playing and Virtuosity distinctive, and *without precedent in the history of music*, is the fact that practically all the great pianists of our day have collaborated with me, by contributing invaluable technical material.

Ferruccio Busoni, Emil von Sauer, Moriz Rosenthal, Leopold Godowsky, Ernst von Dohnányi, Josef Lhevinne, Ossip Gabrilowitsch, Arthur Friedheim, Rudolph Ganz, Sigismond Stojowski, Alfred Cortot, Wilhelm Bachaus, Fannie Bloomfield-Zeisler, Katherine Goodson, Ignaz Friedman, I. Philipp—all have carefully examined this work, and then contributed original exercises, written expressly for it.

When Moscheles and Fétis published their "Méthode des Méthodes," now thoroughly antiquated, they could point proudly to Chopin and Liszt as collaborators—the one supplying three ravishing Etudes; the other, two of his finest piano pieces, "Waldestrauschen" and "Gnomennregen." These lovely, difficult tone-poems do not develop piano technic: they require it.

In the Master School of Modern Piano Playing and Virtuosity the great virtuosi I have already mentioned have given *their own technical exercises*—the most direct, efficient help a piano teacher could possibly wish for his pupils.

As to the chapters which deal with the spiritual, esthetic and emotional aspects of piano playing, if they help broaden the young musician's horizon, strengthen his faith in himself, heighten his reverence for the great masters of music, then I have achieved my purpose. And my purpose is to help teacher and student overcome the asperities of the path that, ever ascending, leads not only to mastery and success—these are but the result of wisely directed powers—but also to that deep, unspeakable joy with which Music, if loved, honored and revered, fills the heart of the sincere, fervent artist.



MENTAL ATTITUDE

Dante wrote on the portals of Hades: "All hope abandon, ye who enter." On the threshold of Art should be written: "Bring with ye the undying hope and fervor of your hearts, all ye who enter here." For thus only will Art become the dreamed-of Heaven to you. The deep, unspeakable joy which a great and beautiful creation gives to an artist's soul will then be yours. The drudgery of practice will not exist for you, nor will you be a prey to periodical discouragement, nor to aimless, unimportant, or short-lived effort. Learn and work every day, and do so for the very joy of learning and working. Learn willingly, sincerely, eagerly. See to it, however, that you do not starve your mind and your heart in the effort to acquire fleet, strong fingers and light, powerful wrists.

Consider carefully to whom you will entrust the care of your artistic education so that you may, one day, become a brilliant pianist, an excellent musician, a virtuoso, possessed of a masterful technic, of a beautiful touch and tone, and of all the secrets of his art. Your artistic personality should then have been carefully and firmly developed, enabling you to reach the heart and mind of your hearers, and to possess a sure and healthy taste, views truly broad and artistic.

Or, failing to reach this height of virtuosity, because the special gifts for it may be wanting in you, your mentor should help you to become a capable,

up-to-date teacher, and enable you, through your own playing, your knowledge and the results you obtain in your teaching, to command financial success and insure social consideration for yourself.

Consider the time, means and circumstances necessary to your studies carefully. Arrange your life in such a manner as to derive from it the greatest physical, intellectual and mental good. Nobody else can do your work. Consequently let your habits of living be such that your body will gain in strength and health from day to day and not be weakened by excesses, late hours and other dissipations. See to it that your nerves, upon which you will have to rely when the hour of victory or defeat comes, are quiet, strong and subservient to your will; that your intelligence and mentality are given daily food and are exercised with a view to *help* your work, not to retard or destroy it. Have a clean mind in a clean body and exercise Man's most valuable attribute, his own free will-power.

These will lead you onward and upward, and you will, you must succeed, with Faith, Power and the Graces on your side. And while on the road, while obstacles and difficulties are swept aside, you will enjoy your day's work, whether practising finger exercises or striving to reproduce, with the glow of your enthusiasm and the warmth of your soul's responsiveness, the emotions and the beauty of the master-works in Music.



How to Use the Master School Schedules for Daily Practice

The success of the Master School has exceeded every fond expectation. It is used in the world's foremost Conservatories of Music.

Yet, the large number of letters written to me by teachers who asked for information as to the best mode of using the Master School in their teaching has convinced me that the following suggestions will be welcomed.

As already stated in the Preface of this work, the Master School is a compilation of Methods—Methods of Thirds, Sixths, Scales, Arpeggios, Trills and so on. It has not been my design that any Chapter, for instance "Extensions," should be gone through entirely, before another chapter is started. Indeed, several Chapters not only may, but should be begun simultaneously.

For the benefit of those who may be in doubt as to the best manner of procedure, I submit the following Schedules. It will not be difficult for the teacher, if he keeps the following as a model, to form other lists, possibly just as valuable and effective.

As a general rule it is advisable to devote one-fourth or one-third of the practice time to technical work. In the case of four hours of daily practice, this represents one hour or one hour and twenty minutes. If only two hours can be practiced every day, forty minutes for technical work is sufficient.

One of the main objects of the Master School is to do away with the endless number of Etudes (Bertini, Heller, Haberbier, Duvernoy, Czerny, Cramer, Clementi, etc., etc.) that encumbered the old-fashioned mode of teaching the piano. *Nothing else* than the Exercises and Examples contained in this work, "Bach," and well-chosen pieces are needed to become *quickly and thoroughly*, an accomplished pianist—a brilliant virtuoso.

Viewed in this light the daily work will gain in strength and swiftness by modelling itself on the following general Schedules.

"Next to knowing *how* to practice, it is important to have a clear, methodical, intelligent distribution of your work." (Pianoscript Book, by Alberto Jonás).

The Schedules made on the basis of two and three hours of daily practice, are meant for those who on account of teaching, or other occupations, can spare no more time for their own practice.

Some musicians may object that a schedule, no matter how cleverly conceived, is apt to make their work mechanical; that there should be freedom and fancy

in the manner of distributing the daily work; that on some days one is disposed this way and not *that* way; that sometimes one feels like spending the whole day on one piece, and not on parcelled technical work, which, if persisted in, would become irksome. Let it be said at the outset that the following Schedules are in no way meant as iron-bound rules, to be followed regardless of personal inclination or of the mental or physical state of the pianist. They are offered as models only. And if they are given at all, it is because of the author's conviction that without some kind of systematic distribution of the daily work, with nothing but whim, caprice and sudden impulse to guide one, strong, lasting results will not be obtained.

Before giving these Schedules I deem it worth repeating what has been said in the Chapter on "How to Practise," Book III, pages 261 and 272-273; "Do not rush to the piano in the morning, only to find out, after you have started to practise, that there are many little things that you should have first attended to in order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study."

"How much one should practise daily and how to divide the practice depend entirely on individual aptitude, endurance, powers of concentration and temperament. It is not advisable to indulge in a series of short periods of 15 or 20 minutes each, divided by some other occupation; lack of physical endurance is the result. Neither is it to be recommended to practise 3 or 4 hours in succession, without stopping, for the mind cannot concentrate successfully for so long a period, even if the physical powers do not lag. An hour, or an hour and a half, or two hours at a time, would seem to meet the requirements of the average pianist. The first period, in the morning, should be the longest. Therefore it is not advisable to practise, first one hour, later an hour and a half, and finally two hours. The reversed order is preferable."

"Technical work (scales, arpeggios, etc.) should not be indulged in in the evening, after supper, unless the pianist has no other time. Evening, as well as the latter part of the afternoon, is the best time for reviewing and considering the work accomplished during the day, that is to say, for memorizing, for maturing the conception, interpretation, rendition and style (see those Chapters) of the pieces practised; in short, for more *mental* work, accomplished at the piano or away from it."

SCHEDULE FOR TWO HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Monday and Thursday

MASTER SCHOOL Minutes

EXTENSIONS (Book I). One or two exercises in the order given. 5

"THUMBS" (Book I). One or two exercises in the order given. 5

FINGER EXERCISES (Book I). One or two exercises in the order given. 5

SCALES (Book II). By practising a different major and minor scale every day (taking them in chromatic order diversifies the task) all the twelve major and twelve minor scales will be practised in two weeks.

Monday: C major and C minor, as on pages 16 and 17.

Thursday: E flat major and E flat minor, as on pages 18 to 21 inclusive. 10

It is taken for granted that the preparatory exercises have already been mastered.

ARPEGGIOS (Book III). Monday: C major and C minor, as on page 17. 5

Thursday: E flat major and E flat minor, and their inversions, as on pages 18 and 19. By taking a different major and minor key every day, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in two weeks.

Then, during two weeks following, practice them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.

Finally, practise them, in the third cycle of two weeks, as indicated on pages 31 to 34 on Monday, and on pages 36 to 49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE FINGER CHROMATIC SCALES.

On Monday only. (Book II). One or two exercises in the order given. 5

THIRDS

On Thursday only. (Book IV). One or two exercises in the order given, or, scales in thirds. 5

STACCATO WORK, OR OCTAVES, OR CHORDS (Book V). One or two exercises in the order given. 5

ETUDES

(Henselt, Op. 2, Chopin, etc.)

or

BACH

(Inventions, Well Tempered Clavichord, Suites, Partitas)

30

PIECES

50

If for the time being, neither Etudes nor compositions by Bach are taken up, devote one hour and twenty minutes

to the pieces (preferably in two periods, either of equal length, or of fifty minutes and thirty minutes).

Tuesday and Friday

MASTER SCHOOL

Minutes

FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page, or the "fixed position" by Liszt (pages 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40). 15

FINGER EXERCISES

On Tuesday only. (Book I). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5

SCALES (Book II). Tuesday: C sharp major and C sharp minor, as on pages 26-34.

Friday: E major and E minor, as on pages 36 and following, and 41 and following. 10

ARPEGGIOS (Book III). Tuesday: C sharp major and C sharp minor, as on page 17.

Friday: E major and E minor, as on pages 18-21 inclusive. 5

TRILLS.

On Friday only. (Book III). One or two exercises in the order given. 5

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5
Regarding Etudes, "Bach" and Pieces, see previous notice. 80

Wednesday and Saturday

MASTER SCHOOL

Minutes

FINGER EXERCISES (Book I). One or two exercises following those taken on the other days. 5

SCALES (Book II). Wednesday: D major and D minor, as on pages 52-53.

Saturday: F major and F minor, as on page 82, and following. (In the second week begin, on Monday, on F sharp major and F sharp minor). 10

ARPEGGIOS (Book III). Wednesday: D major and D minor as on page 17.

Saturday: F major and F minor, as on pages 18-21. (In the second week begin, on Monday, on F sharp major and F sharp minor). 5

FOURTHS OR SIXTHS OR MIXED DOUBLE NOTES (Book IV). One or two exercises in the order given. 5

TURNS (Book III). One or two exercises in the order given. 5

REPETITIONS (Book III). One or two exercises in the order given. 5

"ACCURACY—How to Play Without Striking Wrong Notes." (Book II). Such exercises, in the order given, as can be accomplished in five minutes. 5

If the study of sixths, fourths, mixed double-notes, turns, etc., has not yet been taken up, distribute the time allotted to them among the six salient features of technique: finger exercises, scales, arpeggios, trills, thirds and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice. 80

SCHEDULE FOR THREE HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Technical Exercises: practise the same amount of time and use the same distribution given in the Schedule

for two hours of daily practice.

Instead of having to choose between Etudes and "Bach," as is the case in the two hour Schedule, practise them *both*, each thirty minutes. This will leave one hour and twenty minutes for the Pieces.

If, for the time being, neither Etudes nor compositions by Bach are taken up devote two hours and twenty minutes to the Pieces (preferably in two periods of one hour and ten minutes each; or in two unequal periods of one hour and twenty minutes, and one hour). One may also give part of this extra time to the Pieces and the rest of it to such technical features that may require it.

SCHEDULE FOR FOUR HOURS OF DAILY PRACTICE

(Devote, besides, from 10 to 15 minutes to Sight-Reading).

Monday and Thursday

MASTER SCHOOL	Minute
EXTENSIONS (Book I). One or two exercises in the order given.	5
"THUMBS" (Book I). One or two exercises in the order given.	5
FINGER EXERCISES (Book I). Two or three exercises in the order given.	10
SCALES (Book II). Monday: C major and C minor, C sharp major and C sharp minor, as on pages 16-17.	
Thursday: F sharp major and F sharp minor, G major and G minor, as on pages 18-21. (It is taken for granted that the Preparatory Exercises have already been mastered).	20
By practising four scales every day, two major and two minor (taking them in chromatic order diversifies the task), all the twelve major and twelve minor scales will be practised in one week.	
ARPEGGIOS (Book III). Monday: C major and C minor, C sharp major and C sharp minor, as on page 17.	
Thursday: F sharp major and F sharp minor, G major and G minor, and their inversions, as on pages 18-19.	10
By taking four different arpeggios every day, two major and two minor, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in one week.	
Then during the week following, practise them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.	

Finally, practise them, the third week, as indicated on pages 31-34, on Monday, and on pages 36-49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE-FINGER CHROMATIC SCALES (Book II). One or two exercises in the order given.	5
TRILLS (Book III). One or two exercises in the order given.	5
THIRDS (Book IV). Two or three exercises in the order given, or scales in thirds.	10
STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given.	10
ETUDES	30
BACH	30
PIECES	100

(This hour and forty minutes is best divided in two periods of fifty minutes each, or of sixty and forty.)

If, for the time being, neither Etudes nor compositions by Bach are taken up, devote two hours and forty minutes to the pieces (preferably in two periods of either equal length, or of one hour and forty minutes, and one hour).

Tuesday and Friday

MASTER SCHOOL	Minutes
FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page; or the "fixed position" by Liszt (page 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40).	15
FINGER EXERCISES (Book I). Two or three exercises (either repeat those taken on Monday and Thursday, or choose others in the order given).	10
SCALES (Book II). Tuesday: D major and D minor, E flat major and E flat minor, as on page 26 and following.	
Friday: A flat major and A flat minor, A major and A minor as on page 36 and following, and 41 and following.	20
ARPEGGIOS (Book III). Tuesday: D major and D minor, E flat major and E flat minor, as on page 17.	
Friday: A flat major and A flat minor, A major and A minor, as on pages 18-21.	10
TRILLS (Book III). One or two exercises in the order given.	10
THIRDS (Book IV). One or two exercises in the order given, or scales in thirds.	5
STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given.	10
Regarding Etudes, "Bach" and Pieces, see previous notice.	
<i>Wednesday and Saturday</i>	
MASTER SCHOOL	Minutes
FINGER EXERCISES (Book I). Two or three exercises in the order given.	10

SCALES (Book II). Wednesday: E major and E minor, F major and F minor, as on pages 52-53.

Saturday: B flat major and B flat minor, B major and B minor, as on page 82 and following.

ARPEGGIOS (Book III). Wednesday: E major and E minor, F major and F minor, as on page 17.

Saturday: B flat major and B flat minor, B major and B minor, as on pages 18-21.

SIXTHS (Book IV). Two or three exercises in the order given.

FOURTHS (Book IV).

(On Wednesday). Two or three exercises in the order given.

MIXED DOUBLE NOTES (Book IV).

(On Saturday). Two or three exercises in the order given.

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises in the order given.

URNS (Book III). One or two exercises in the order given.

REPETITIONS (Book III). One or two exercises in the order given.

"ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES." (Book II). Such exercises, in the order given, as can be accomplished in five minutes.

If the study of sixths, fourths, mixed double-notes, turns, etc. has not yet been taken up, distribute the time allotted to them among the six salient features of technic: finger exercises, scales, arpeggios, trills, thirds, and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice.

The pianist who practises four hours or more, daily, and who has already devoted some time to the study of the technical features enumerated in the schedules should, one day a week, leave out technical work altogether, excepting such preparatory exercises that he may need to conquer the difficult passages of the pieces that he is studying (see the Preface of the Master School; also Chapter on "How to Practise"). The middle of the week—or the end—is usually the best time for this day of no special technical work. On such a day begin, in the morning, at once, with the piece that you are studying. If Etudes and "Bach" are being studied also, give one hour of your time to each.

Devote the last hour, or half-hour, to the *performance* of the piece or pieces that you are trying to master with the view of playing them in public or for a private circle of friends.

SCHEDULE FOR FIVE HOURS OF DAILY PRACTICE

(Devote, besides, from 15 to 20 minutes to Sight-Reading)

Practise the same amount of time and use the same distribution of the technical features as is given in the Schedule for four hours of daily practice.

	Minutes
ETUDES	40
BACH	40
PIECES	120

(These two hours are best divided in two periods, either of equal length, or of eighty and forty minutes. The last hour or half-hour, should be devoted not to the practice of the pieces but to their *performance*).

One day in the week leave out technical work and practise the pieces only (see the notice at the end of the schedule for four hours).

SCHEDULE FOR SIX HOURS OF DAILY PRACTICE

(Devote 20 minutes to Sight-Reading)

Such a schedule should be adopted only by persons who, after repeated trials, have found out that it does not over-tax their strength. The six hour schedule is a task that has been successfully accomplished, without undue strain, by many a famous pianist. It demands, though, good health, well-controlled nerves, mental power and, more than all these, love of one's Art, ambition and strength of will.

A schedule of six hours need not necessarily be carried throughout the year; it may be made to alternate with schedules of five or of four hours, according to the pianist's state of health, bodily and mental vigor and occupations. The six hour schedule still leaves him ample time for walks and recreation.

The distribution of the work may, on the whole, be modelled after the schedules of four hours and of five hours. The technical work may be timed in the same manner, but allowing ten minutes for any technical speciality that had only five minutes allotted to it. Instead of two periods devoted to the pieces the pianist, if he so wishes, may have three, the last period being devoted to the *performance* (not to the practice) of the pieces, or parts thereof (see Chapter on "How to Practise—How to Perform," Book III).

It will be advisable to devote twenty minutes every day (in a schedule of four hours, or more), or ten minutes (in a schedule of two hours or three hours), outside of the technical work proper, to one or more of the "Examples" given in the chapters on "Legato, Staccato, Portamento," or "The Singing Tone," or "Finger Exercises," or "Accuracy—How to Play Without Striking Wrong Notes," or "Rhythm, Measure, Accents," or "Dynamics," or "Agogics." By taking up one of these chapters every day, all these valuable Examples can be practised in about two or three weeks. The "Preparatory Exercises to Pieces Quoted" should also be included in this extra list.

Finally, again I wish to emphasize the fact that these Schedules are to be considered not as rigid but as elastic models for systematizing the daily work. A new technical exercise generally requires being practised in a slow or in a very moderate tempo; in such a case the time allowed in the schedule evidently does not suffice. The pianist should then take as much time as may be necessary to practise the new exercise conscientiously and he should adjust his daily schedule accordingly.



Exercises in Extension



Streckübungen



Exercices d'Extension



Ejercicios de Extensión



8 Exercises in Extension

Move the hand eight times from side to side, while firmly holding down the chord in such a manner that the hand will "give way" alternately at that joint of the second and of the fifth finger, which binds those fingers to the hand.

Not meant for small hands.

Streckübungen

Drehe die Hand achtmal von einer Seite zur anderen, während der Akkord festgehalten wird und zwar so, dass die Hand abwechselnd beim zweiten und fünften Finger, in dem Gelenk, welches Finger und Hand zusammenhält, eingedrückt wird.

Nicht für kleine Hände beabsichtigt.

Exercices d'Extension

Tournez la main huit fois d'un côté à l'autre, tout en tenant fermement l'accord, de telle sorte que la main fléchisse alternativement à l'articulation, du 2^{me} et du 5^{me} doigt, qui joint le doigt à la main.

Ne se prête pas aux mains trop petites.

Ejercicios de Extensión

Dése vuelta a la mano ocho veces de un lado al otro, sosteniendo al mismo tiempo firmemente el acorde, de modo que la mano ceda y se deprime alternativamente en la articulación del 2º y del 5º dedo con la mano.

No se presta para manos demasiado pequeñas.

Preparation - Vorbereitung - Preparation - Preparación

Nº 1

Reach gently for the key, without straining violently; keep the arms relaxed as much as the strain allows.

Die Taste soll sanft, ohne gewaltsames Ziehen, erreicht werden. Man halte die Arme locker, soweit es die Anstrengung gestattet.

Arrivez à la touche doucement, sans effort violent; gardez les bras souples, autant que la tension le permet.

Lléguese a la tecla suavemente, sin esfuerzo violento; manténganse los brazos flojos, tanto como lo permita la tensión.

Nº 2

m.s. 8ª bassa

etc.

Play slowly, legato and loud, lifting the fingers well. The interval of a fourth, which occurs in turn between all the fingers, must be emphasized with special clearness.

Langsam, legato und kräftig zu spielen, die Finger gut gehoben. Der Abstand von einer Quarte, welcher nach und nach zwischen allen Fingern vorkommt, muss besonders deutlich herausgebracht werden.

Jouez lentement, légato et fort; levez bien les doigts. L'intervalle de quarte, lequel a lieu successivement entre tous les doigts, doit ressortir avec une clarté spéciale.

Tóquese despacio, ligado y levantando bien los dedos. El intervalo de cuarta, el cual se presenta sucesivamente entre todos los dedos, deberá resaltar con claridad especial.

Nº 3

The exercise consists of four systems of piano and bass staves. Each system contains two staves with a variety of note values, including eighth and sixteenth notes, and rests. Fingerings (1-5) are indicated above or below notes. The key signature changes from C major to B-flat major in the second system, and then to A major in the third system. The exercise concludes with 'etc.' in the fourth system.

Not too fast and not too loud. | *Nicht zu schnell und nicht zu kräftig.* | Pas trop vite et pas trop fort. | *No se toque demasiado a prisa ni demasiado fuerte.*

Nº 4

fe legato

The exercise consists of two systems of piano and bass staves. The first system is marked 'fe legato' and features a continuous flow of notes with fingerings. The second system continues the exercise with similar notation. The exercise concludes with 'etc.'.

m.s. due ottave bassa

Nº 5

m.s. due ottave bassa

The score for exercise No. 5 consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains two measures of music, each with a repeat sign. The second staff has a bass clef and a key signature of one flat. It also contains two measures of music, each with a repeat sign. Fingerings are indicated by numbers 1-5 above or below the notes. Dynamics include *mf* and *f*. The exercise ends with 'etc.'.

More difficult than No. 3 because, altho the notes are the same, there is a greater stretch between the fingers. Slowly and legato.

Schwerer als N° 3, da der Abstand zwischen den Fingern grösser ist. Langsam und legato zu spielen.

Plus difficile que le N°3 parceque, bien que les notes soient les mêmes, l'extension entre les doigts est plus grande. Lentement et légato.

Más difícil que N° 3 porque, si bien las notas son las mismas, la extensión entre los dedos es mayor. Tóquese despacio y ligado.

Nº 6

m.s. due ottave bassa

The score for exercise No. 6 consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains two measures of music, each with a repeat sign. The second staff has a bass clef and a key signature of one flat. It also contains two measures of music, each with a repeat sign. Fingerings are indicated by numbers 1-5 above or below the notes. Dynamics include *p*, *mf*, *f*, and *etc.*

An exercise that is not easy, but of telling effect. Play slowly, loud and legato and without over-fatiguing the hand.

Eine nicht leichte, aber höchst wirksame Übung. Stets langsam, stark und legato und ohne Überanstrengung.

Un exercice pas facile, mais d'un excellent effet. Jouez toujours lentement, fort et légato, et sans vous fatiguer outre mesure.

Ejercicio que no es fácil pero de excelente efecto. Tóquese siempre despacio, fuerte y ligado, y sin cansarse sobremanera.

Nº 7

The score for exercise No. 7 consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains two measures of music, each with a repeat sign. The second staff has a bass clef and a key signature of one flat. It also contains two measures of music, each with a repeat sign. Fingerings are indicated by numbers 1-5 above or below the notes. Dynamics include *mf* and *f*. The exercise ends with 'etc.'.

First system of piano music, measures 1-8. The music is in 2/4 time, key of D major. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Measure numbers 4, 3, 3, 2, 1, 5, 4, 3, 3, 2, 5, 2, 3, 3, 4 are indicated above the notes.

Second system of piano music, measures 9-16. The music continues in 2/4 time, key of D major. The right hand has a melodic line with some chromaticism. The left hand continues with eighth-note accompaniment. Measure numbers 5, 1, 3, 4, 3, 2, 5, 2, 3, 3, 4 are indicated below the notes.

Third system of piano music, measures 17-24. The music continues in 2/4 time, key of D major. The right hand features a melodic line with some chromaticism. The left hand continues with eighth-note accompaniment. Measure numbers 4, 3, 3, 2, 2, 3, 3, 4, 2, 3, 3, 4 are indicated above the notes.

Fourth system of piano music, measures 25-32. The music continues in 2/4 time, key of D major. The right hand features a melodic line with some chromaticism. The left hand continues with eighth-note accompaniment. The word *simile* is written above the first measure of the right hand and below the first measure of the left hand.

Fifth system of piano music, measures 33-40. The music continues in 2/4 time, key of D major. The right hand features a melodic line with some chromaticism. The left hand continues with eighth-note accompaniment.

Sixth system of piano music, measures 41-48. The music continues in 2/4 time, key of D major. The right hand features a melodic line with some chromaticism. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

The alternate extending and contracting or closing of the hand bring about greater reach and flexibility. Play somewhat faster than the preceding exercises.

Abwechselndes Strecken und Zusammenziehen der Hand bewirken Ausdehnung und Geschmeidigkeit. Etwas schneller als die vorherigen Übungen zu spielen.

L'extension et la contraction alternées de la main donnent comme résultat une plus grande étendue et souplesse. A jouer un peu plus vite que les exercices antérieurs.

El estirar y contraer la mano alternativamente da por resultado mayor extensión y flexibilidad. Se tocará algo más aprisa que los ejercicios anteriores.

Nº 8

The musical score for exercise Nº 8 consists of two systems of piano and violin staves. The piano part is written in G major (one sharp) and 2/4 time. The violin part is written in G major and 2/4 time. The exercise is divided into four measures, each with a slur over the notes. Fingerings are indicated by numbers 1-5 above the notes. The first measure has a 4 1 fingering for the piano and 5 3 1 for the violin. The second measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The third measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The fourth measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The exercise ends with the word "etc.".

Difficult, but it gives great strength to every muscle of the hand. Play Andante, legato and loud.

Schwer, gibt aber jedem Muskel der Hand grosse Kraft. Andante, legato und kräftig zu spielen.

Difficile, mais donne une grande force à tous les muscles de la main. Jouez Andante, legato et fort.

Difícil, pero da gran fuerza a todos los músculos de la mano. Tóquese Andante, ligado y fuerte.

Nº 9

The musical score for exercise Nº 9 consists of two systems of piano and violin staves. The piano part is written in G major (one sharp) and 2/4 time. The violin part is written in G major and 2/4 time. The exercise is divided into four measures, each with a slur over the notes. Fingerings are indicated by numbers 1-5 above the notes. The first measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The second measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The third measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The fourth measure has a 5 3 1 fingering for the piano and 5 3 1 for the violin. The exercise ends with the word "etc.".

First system of musical notation, featuring two staves (treble and bass clef). The music is in a key with one flat (B-flat). The first staff contains a series of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The second staff contains a similar sequence of chords and intervals, with fingerings indicated by numbers 1-5 below the notes.

Second system of musical notation, featuring two staves (treble and bass clef). The music is in a key with one flat (B-flat). The first staff contains a series of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The second staff contains a similar sequence of chords and intervals, with fingerings indicated by numbers 1-5 below the notes.

Third system of musical notation, featuring two staves (treble and bass clef). The music is in a key with two sharps (F# and C#). The first staff contains a series of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The second staff contains a similar sequence of chords and intervals, with fingerings indicated by numbers 1-5 below the notes.

Fourth system of musical notation, featuring two staves (treble and bass clef). The music is in a key with one flat (B-flat). The first staff contains a series of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The second staff contains a similar sequence of chords and intervals, with fingerings indicated by numbers 1-5 below the notes.

Fifth system of musical notation, featuring two staves (treble and bass clef). The music is in a key with two sharps (F# and C#). The first staff contains a series of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The second staff contains a similar sequence of chords and intervals, with fingerings indicated by numbers 1-5 below the notes.





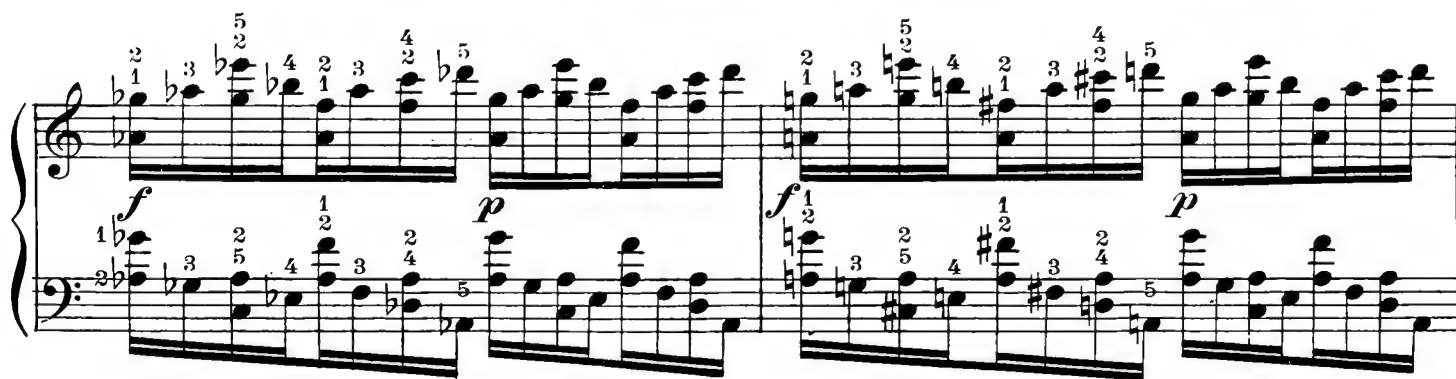
The arm should move
back and forth with ease,
in order to lighten the
strain.

*Der Arm soll leicht
hin und her schwingen,
um die Streckung zu er-
leichtern.*

Le bras doit se mou-
voir aisément, pour aider
et diminuer l'effort d'ex-
tension.

*El brazo deberá mo-
verse con facilidad, para
ayudar y disminuir el
esfuerzo de la extensión.*

Nº 10



An effective exercise, not only for stretching the hand but also for making supple the thumb and the muscles of the forearm.

Eine wirkungsvolle Übung, nicht allein für Streckung der Hand, sondern auch für Gelenkigkeit des Daumens und der Vorderarmmuskeln.

Un exercice efficace, non seulement pour l'extension de la main, mais aussi pour la souplesse du pouce et des muscles de l'avant-bras.

Ejercicio eficaz, no sólo para la extensión de la mano, sino también para la flexibilidad del pulgar y de los músculos del antebrazo.

Nº 11 *m.d. legato e poi staccato*

m.s.

FERRUCCIO BUSONI

Original exercises, expressly written for this work.

Originalübungen, eigens für dieses Werk geschrieben.

Exercices originaux, écrits expressément pour cette oeuvre.

Ejercicios originales, escritos especialmente para esta obra.

m. s.

m. d.

LEOPOLD GODOWSKY

Original exercises, expressly written for this work..

To be practiced *Lento*, *Moderato*, *Allegro* and *p, mf, f* (A.J.)

Originalübungen, eigens für dieses Werk geschrieben.

Übe in *Lento*, *Moderato*, *Allegro* und *p, mf, f* (A.J.)

Exercices originaux, écrits expressément pour cette oeuvre.

Étudiez *Lento*, *Moderato*, *Allegro* et *p, mf, f* (A.J.)

Ejercicios originales, escritos especialmente para esta obra.

Estúdiense en *Lento*, *Moderato*, *Allegro* y con los matices *p, mf, f* (A.J.)

1

2

3

Rosenthal-Schytte, *) { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

CARL TAUSIG*)

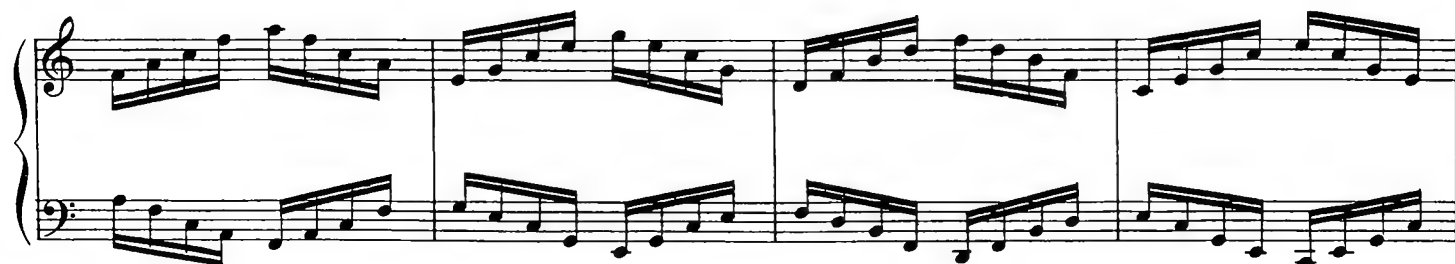
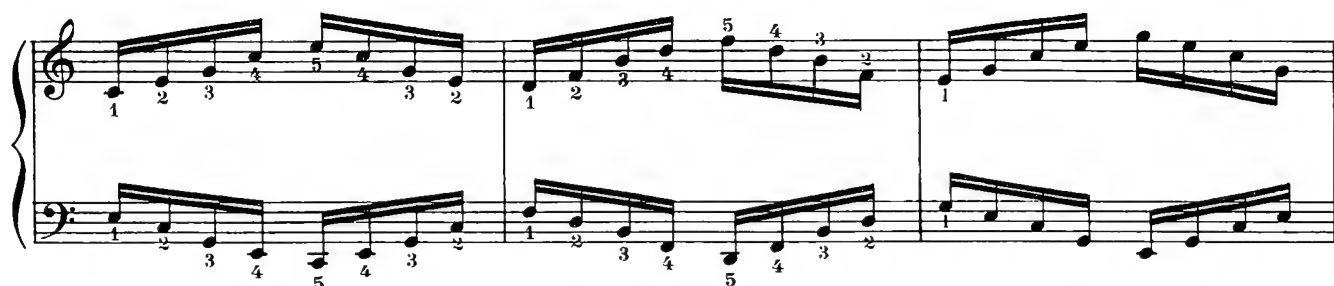
The musical score consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat), and the time signature is 3/2. The first system includes the instruction *(p-mf-f)* and fingering numbers 2, 1, 2, 2, 1. The second system ends with *etc.*. The third system includes *(p-mf-f)* and fingering numbers 2, 1, 2, 1. The fourth system ends with *etc.*. The fifth system includes dynamics *(p)*, *mf*, and *f*. The sixth system includes dynamics *(p)*, *mf*, *f*, and *(p)*, and ends with *etc.*

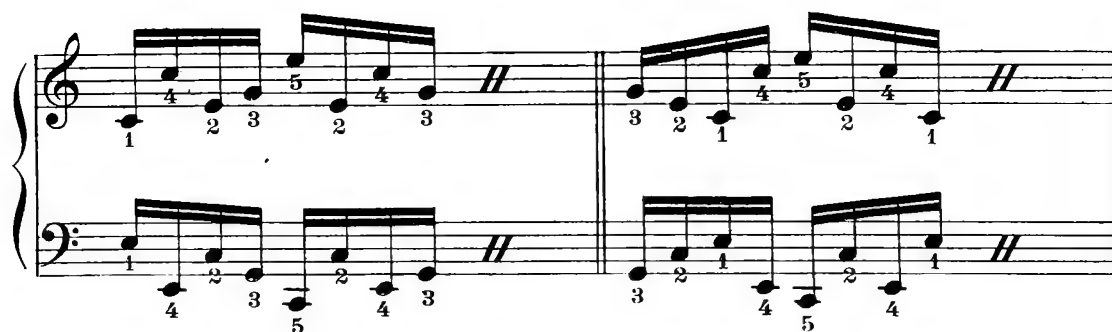
I. Philipp recommends that all the exercises be practised in the manner of N^o 1; they should be transposed in all keys.

I. Philipp empfiehlt, dass alle Übungen in derselben Weise wie N^o 1 gespielt werden; die Übungen sollen nach allen Tonarten transponiert werden.

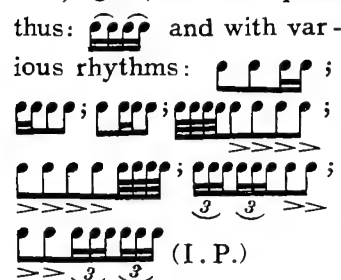
I. Philipp recommande que tous les exercices soient travaillés d'après le N^o 1; on pourra les transposer dans tous les tons.

I. Philipp recomienda que se estudien todos los ejercicios según el modelo N^o 1; transpórtense los ejercicios a todos los tonos.

N^o 1



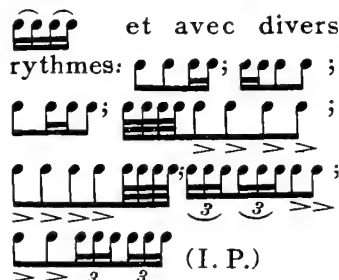
To be practised *staccato*, *legato*, slurred in pairs thus:



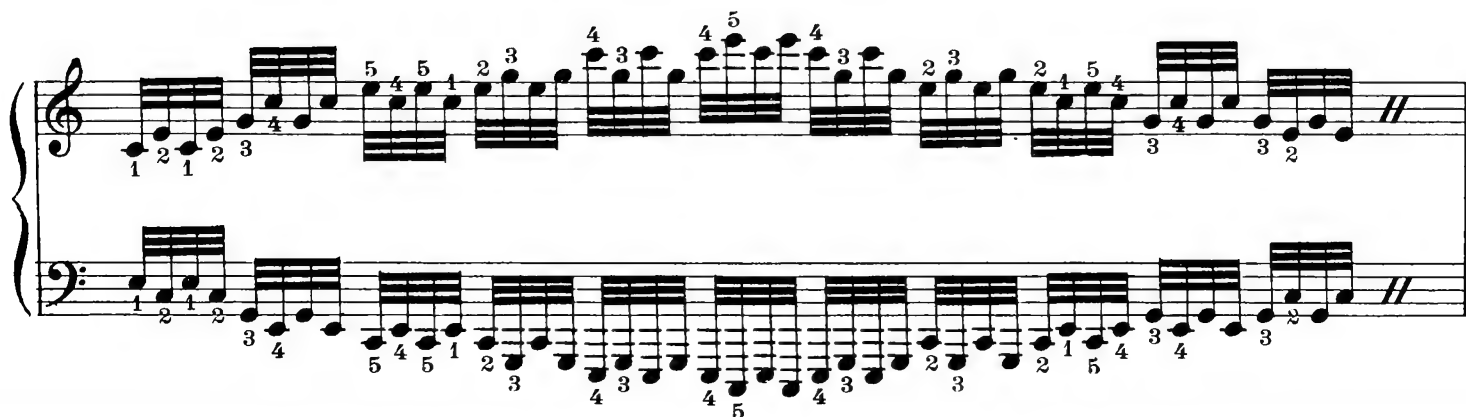
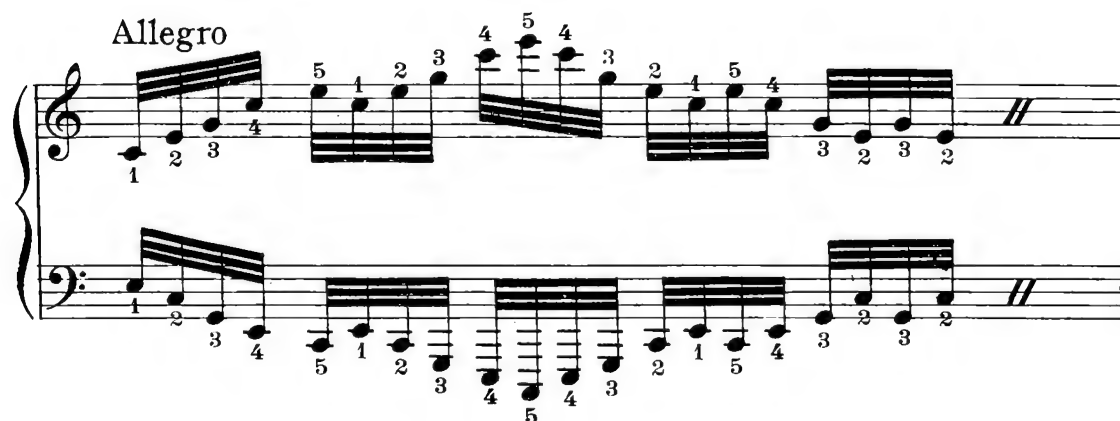
Staccato und legato, *desweiteren in Gruppen von zwei geschleiften Noten:*



A travailler *staccato*, *légato*, lié 2 par 2, ainsi:



Se estudiará staccato, *legato*, *en grupos de dos*





Exercises with Fixed Position of the
Hand



Übungen mit Stillstehender
Hand



Exercices de Position
Fixe



Ejercicios de Posición
Fija



Exercises with fixed position of the hand.

They are extremely valuable for developing the individual strength of the fingers, and also the strength of the hands and arms, and no piano student can afford to neglect them. However, care must be shown in practising them to avoid stiffness and lameness. The usual position given in the older piano methods was:

Übungen mit stillstehender Hand.

Sie sind ungemein nützlich um die individuelle Kraft der Finger, der Hand und der Arme zu entwickeln und sollten von keinem Klavierschüler vernachlässigt werden. Dennoch muss man Sorgfalt beim Üben derselben anwenden, um Steifheit und Lahmgefühl zu vermeiden. Die gebräuchlichste Stellung in den älteren Klaviermethoden war:

Exercices de position fixe.

Ils sont de grande valeur pour développer la force individuelle des doigts et celle de la main et du bras, et aucun élève de piano ne devrait négliger de les travailler. Pourtant, il faut faire attention en les étudiant, d'éviter la raideur et le surmenage. La position usuelle donnée dans les vieilles méthodes de piano était:

Ejercicios de posición fija.

Son de gran valor para desarrollar la fuerza individual de los dedos y la de la mano y del brazo, y, por lo tanto, ningún discípulo de piano debiera descuidarlos. Sin embargo, es menester tener cuidado, al estudiarlos, de no contraer con rigidez, ni de rendir de cansancio los músculos. La posición usual dada en los antiguos métodos de piano era:



In this position the separate fingers were made to strike the keys a number of times successively, whereby no result could be obtained in the matter of making the ligaments between the fingers supple and active, and of giving speed and elasticity to the fingers. Only a comparatively small degree of strength could be gained in that manner. In this kind of fixed position the best results are obtained by the etude given by Clementi in his *Gradus ad Parnassum*:

und man verlangte nur, dass die Finger mehrmals hintereinander die Tasten anschlagen, wobei die Bindeglieder zwischen den Fingern nicht geschmeidig und selbstständig, den Fingern selbst keine Geschwindigkeit und Elastizität gewährt und nur wenig Kraft gewonnen wurde. Bei dieser Art von Übungen mit stillstehender Hand ergibt die Etude, welche man bei Clementi in seinem Gradus ad Parnassum findet die besten Resultate:

et les doigts devaient frapper la touche un certain nombre de fois, l'un après l'autre ce qui n'augmente ni la flexibilité et activité des ligaments entre les doigts, ni la rapidité et souplesse des doigts eux mêmes et augmente très peu la force. De cette sorte d'exercices de position fixe, les meilleurs résultats sont obtenus par l'Etude donnée par Clementi dans son *Gradus ad Parnassum*:

y los dedos debían herir la tecla cierto número de veces, uno después del otro, lo cual no aumenta ni la flexibilidad y actividad de los ligamentos entre los dedos, ni la rapidez y soltura de los dedos mismos, y aumenta muy poco la fuerza.

De esta clase de ejercicios de posición fija, los mejores resultados los da el estudio de Clementi, en su Gradus ad Parnassum:

Gradus ad Parnassum M.Clementi

con velocità (♩ = 60)

etc.

In his "Technical Studies" Franz Liszt gives new life to the exercise with fixed position of the hand, by the excellent device of employing various rhythms and shadings, both in legato and in staccato. It is an especially fine exercise and I strongly recommend its practice:

Franz Liszt gibt in seinen "Technische Studien" den Übungen mit stillstehender Hand neues Leben, indem er den vorzüglichen Einfall hat, verschiedene Rhythmen und Schattierungen im legato und im staccato anzuwenden. Es sind dies ausgezeichnete Übungen, welche ich auf das beste empfehle.

Dans ses *Études Techniques* Liszt infuse une vie nouvelle aux exercices de position fixe en employant l'excellente idée de rythmes différents, en légato comme en staccato. Ce sont des exercices excellents et je recommande qu'on les étudie.

En sus Estudios Técnicos, Liszt da vida nueva a los ejercicios de posición fija empleando la excelente idea de ritmos diferentes, en legato como en staccato. Son ejercicios magníficos y recomiendo que se estudien.

Technical Studies

Technische Studien

Études Techniques

Estudios Técnicos

FRANZ LISZT

The musical score is for Franz Liszt's "Technical Studies" (Technische Studien). It is written for piano in C major, 2/4 time. The score is divided into four systems. The first system shows the beginning of the piece, with a treble and bass staff. The treble staff starts with a 4/5 fingering and the bass staff with a 2/3 fingering. The second system includes dynamics like *mf*, *f*, and *ff*. The third system includes "diminuendo" markings. The fourth system continues the piece with various articulations and dynamics.

Chopin gave his pupils the following fixed position, for lifting the fingers individually:

Chopin gab seinen Schülern die folgende bestimmte Handstellung um die Finger einzeln zu heben:

Chopin donnait à ses élèves la position fixe suivante, pour lever les doigts seuls:

Chopin daba a sus discípulos la posición fija siguiente para levantar los dedos solos:

Chopin

It keeps the position of the hand remarkably even, but in spite of the use of various rhythms (which Chopin did not give,) it is not apt to bring about especially good results.

Other teachers have thought fit to select a very extended position, employing the old style of monotonous repetition of separate finger strokes:

So bleibt die Lage der Hand besonders gleichmässig, aber diese Art selbst, ist beim Gebrauch verschiedener Rhythmen (die Chopin nicht angab) wenig geeignet, besondere Resultate zu erzielen.

Andere Pädagogen haben es für gut befunden Positionen mit grosser Ausdehnung der Hand zu wählen:

Brassin

Elle garde la main placée d'une façon égalisée remarquable, mais même en faisant usage de rythmes différents, (que Chopin ne donnait pas) elle est peu apte à produire des effets marqués.

D'autres auteurs pédagogiques ont trouvé bon de choisir des positions très étendues:

Esta posición mantiene la mano muy igual, pero aun si con ella se usan diferentes ritmos (lo que Chopin no pedía) es poco apropiada para producir efectos notables.

Otros autores pedagógicos han ido hasta escoger posiciones exajeradamente abiertas:

Zarembski

but these are obviously suitable only for abnormally large hands and even for them the danger of over-stretching and thereby doing harm is pronounced.

The following position I have found to be one of the best. Its stretch is enough to strengthen the hand and the forearm, while the various rhythms are calculated to develop elasticity as well as speed. The idea of playing the nearest and the farthest key, with the same finger, is not found in any of the authors cited, and is invaluable for gently extending and giving strength and flexibility to the ligaments between the fingers. It also develops the side motion of the fingers, which is usually neglected in piano playing, but which relieves fatigue and stiffness. Hands unable to strike the full diminished seventh chord with repetition of the lowest note *easily* should not attempt to use it for practice, but should employ the second position given. One must not think that by so doing less will be accomplished.

Hold the keys pressed down with enough firmness not to allow the keys to rise; but without exaggerated force. While exerting this firmness in the fingers *be sure that your wrist and arm are kept flexible and relaxed*. Do not raise the wrist, and keep the knuckles slightly elevated.

Lift the fingers curved, not clutched, and strike the keys with decision. The muscle that governs each finger should be firm and hard at the moment of striking, and supple and relaxed when the finger is being lifted.

aber sie sind natürlich nur für abnorm grosse Hände passend und selbst für solche ist die Gefahr der zu weiten Ausdehnung und Überanstrengung gross.

Ich habe die folgende Stellung als eine der besten gefunden. Sie spannt die Hand genügend, um sie, sowie den Vorderarm, kräftig zu machen, während die verschiedenen Rhythmen dazu berechnet sind, sowohl Elastizität als auch Geläufigkeit zu entwickeln. Die Idee, mit demselben Finger die nächste und die entfernteste Taste anzuschlagen, wird bei keinem der zitierten Autoren gefunden und ist dabei von grösstem Wert sowohl für sanftes Strecken, als auch um den Bindegliedern zwischen den Fingern Kraft und Geschwindigkeit zu geben. Sie fördert auch die Seitenbewegung der Finger, die gewöhnlich beim Klavierspiel vernachlässigt wird, obgleich sie der Steifheit und Ermattung vorbeugt. Hände, welche nicht leicht den vollen verminderten Septimenakkord mit der Verdopplung des Grundtones greifen können, sollten ihn nicht zum üben gebrauchen, sondern die zweite angegebene Position benutzen, mit welcher genau dasselbe erreicht wird.

Man halte die Tasten mit genügender Kraft niedergedrückt, damit sie nicht wieder emporkommen, dennoch ohne Übertreibung in der Kraftentfaltung. Während dieser starke Druck mit den Fingern ausgeübt wird, halte man das Handgelenk und den Vorderarm locker und lose. Man hebe nicht das Handgelenk, halte aber die Knöchel der Finger etwas erhöht. Die Finger sollen gewölbt, nicht gekrümmt gehoben werden und müssen die Tasten mit Entschlossenheit anschlagen. Diejenigen Muskeln, welche die einzelnen Finger regieren, müssen fest und hart beim Anschlag sein, aber ganz locker und nachgiebig, wenn der Finger gehoben wird.

mais elles ne se prêtent, évidemment, qu'à des mains d'une grandeur anormale, et même pour celles-ci il y a grand danger d'exagérer la tension et de produire des résultats fâcheux.

J'estime la position suivante comme une des meilleures. Elle étire la main assez pour la fortifier, ainsi que l'avant-bras, et les rythmes sont calculés de façon à développer élasticité et vitesse, en plus de la force. L'idée de jouer, avec le même doigt, la touche la plus proche et la plus éloignée ne se trouve dans aucun des auteurs cités; elle est du plus grand secours pour étirer doucement les ligaments entre les doigts et pour les rendre souples et forts. Elle développe aussi le mouvement latéral des doigts, généralement négligé dans le jeu du piano et qui, pourtant, empêche la fatigue et la raideur. Les mains qui ne peuvent pas facilement frapper l'accord entier de septième diminuée (avec répétition de la note basse) ne doivent pas s'en servir pour l'étude, mais prendront la seconde position indiquée, et on ne doit pas croire que pour cela on accomplira moins.

Enfoncez les touches avec fermeté; c'est-à-dire, déployez assez de force pour que les touches ne remontent pas, mais n'exagérez pas cette pression. Pendant que les doigts pressent les touches fermement ayez soin que le poignet et l'avant-bras restent souples et détendus. Ne levez pas indûment le poignet, et, par contre, gardez les articulations qui joignent les doigts à la main, un peu élevées.

Levez les doigts courbés, non pas crochus, et frappez les touches avec décision. Le muscle qui gouverne chaque doigt peut être dur au moment de frapper, mais devra être flexible et détendu lorsque le doigt se lève.

pero estas no se prestan, evidentemente, más que para manos de extensión anormal y aun para éstas queda el peligro de exagerar la tensión y dañar la mano.

Estimo la posición siguiente una de las mejores. Estira la mano bastante para fortalecerla, así como el antebrazo, y los ritmos están ideados de manera de desarrollar elasticidad y rapidez, además de fuerza. La idea de tocar, con un mismo dedo, la tecla más próxima y la más distante, no se encuentra en ninguno de los autores citados; es de grandísima ayuda para estirar suavemente los ligamentos entre los dedos y para darles flexibilidad y fuerza. Desarrolla también el movimiento lateral de los dedos, el cual, de costumbre, se descuida al tocar el piano, y que, sin embargo, evita el cansancio y la rigidez. Las manos que no pueden herir con facilidad el acorde entero de sétima disminuida (con repetición de la nota baja) no deben servir de él para el estudio, sino tomar la segunda posición indicada, y no hay que figurarse que por eso se obtendrán resultados menos ventajosos.

Húndanse las teclas con firmeza; es decir, con bastante firmeza para que no vuelvan a subir, pero sin exagerar la presión.

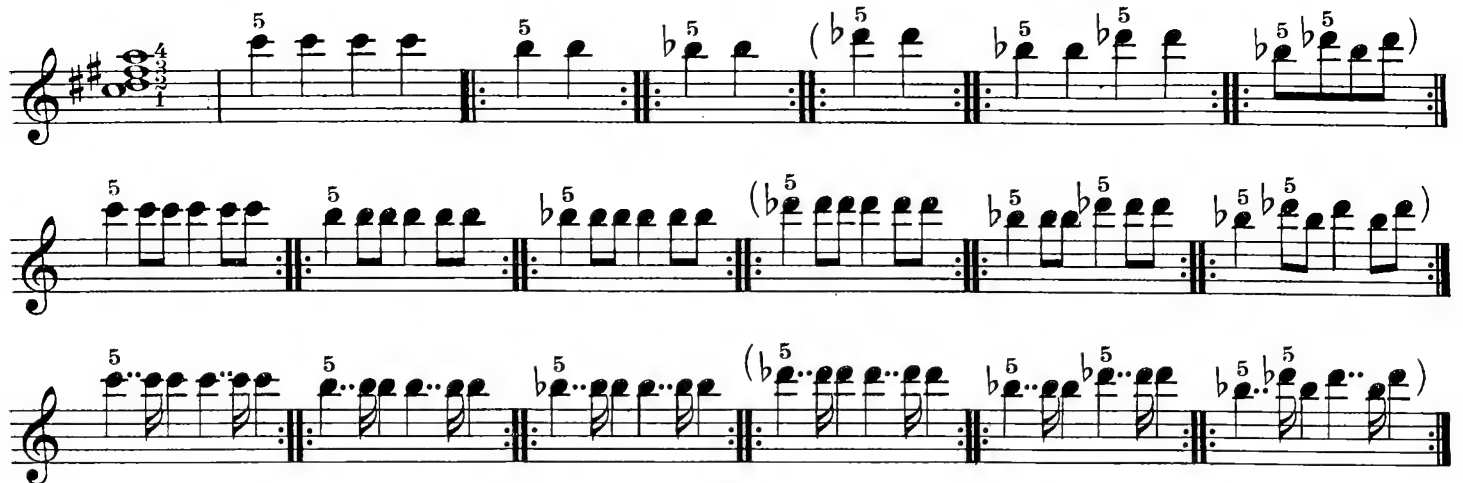
Al oprimir los dedos firmemente las teclas, cuídese de que la muñeca y el antebrazo queden flexibles y flojos.

No hay que levantar indbidamente la muñeca; pero procúrese que queden algo alzadas las articulaciones que unen los dedos a las manos.

Levántense los dedos algo encorvados, pero no demasiado, y hiérase las teclas con decisión. El músculo que rige cada dedo puede estar duro al momento de golpear, pero tiene que quedar flexible y flojo cuando se levanta el dedo.

Right hand— *Rechte Hand*— Main droite— *Mano derecha*

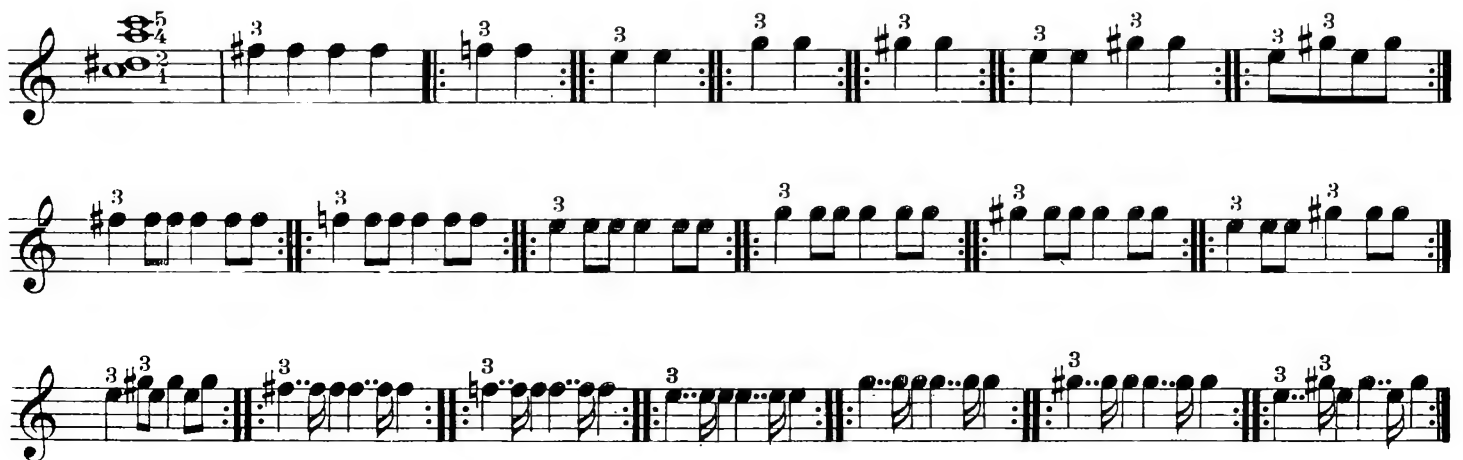
Fifth finger — *Fünfter Finger* — Cinquième doigt — *Quinto dedo*



Fourth finger — *Vierter Finger* — Quatrième doigt — *Cuarto dedo*



Third finger — *Dritter Finger* — Troisième doigt — *Tercer dedo*



Second finger — *Zweiter Finger* — *Deuxième doigt* — *Segundo dedo*



Thumb — *Daumen* — *Pouce* — *Pulgar*

or
oder
ou
o bien



Left hand — *Linke Hand* — Main gauche — *Mano izquierda*

Fifth finger — *Fünfter Finger* — Cinquième doigt — *Quinto dedo*



Fourth finger — *Vierter Finger* — Quatrième doigt — *Cuarto dedo*



Third finger — *Dritter Finger* — Troisième doigt — *Tercer dedo*





Second finger — *Zweiter Finger* — Deuxième doigt — *Segundo dedo*



Thumb — *Daumen* — Pouce — *Pulgar*

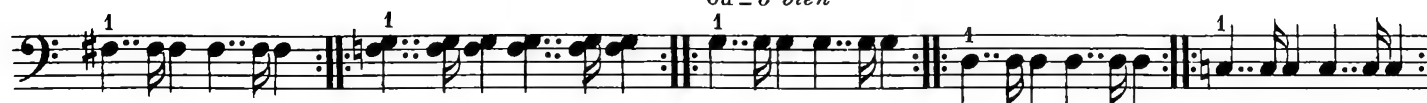
or
oder
ou
o bien



or — oder
ou — o bien



or — oder
ou — o bien



Seven staves of musical notation for piano, featuring complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Trills and triplets are marked with '3' and slurs. The key signature is one flat (B-flat).

Rosenthal - Schytte, ^{*)} { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

Two staves of musical notation for piano, continuing the piece with complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Trills and triplets are marked with '3' and slurs. The key signature is one flat (B-flat).

HENRI HERZ

Nº 1 **Nº 2** **Nº 3** **Nº 4**

Nº 5 **Nº 6** **Nº 7**

Nº 8 **Nº 9**

Nº 10 **Nº 11**

Nº 12 **Nº 13**

№ 14

№ 15



№ 16

№ 17



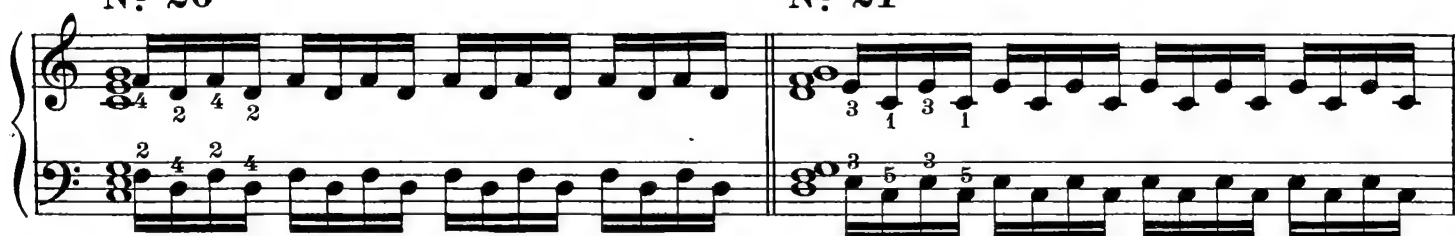
№ 18

№ 19



№ 20

№ 21



№ 22

№ 23



№ 24

№ 25



Nº 26

Nº 27



Nº 28

Nº 29



Daily Studies

Tägliche Studien

Études Journalières

Estudios Diarios

CARL TAUSIG*)



*) By permission of Heinrichshofen Verlag, Magdeburg

This page contains five systems of musical notation for piano. The notation is written for both the right and left hands on grand staves. The first four systems include various musical markings such as fingerings (e.g., 1 3, 2 4, 3 5, 1 4, 2 5), dynamic markings (e.g., Λ , V), and articulation marks (e.g., slurs, accents). The fifth system consists of two systems of staves, each with four measures of music. The notation is complex, featuring many beamed sixteenth and thirty-second notes, and rests. The key signature is one sharp (F#) and the time signature is common time (C).



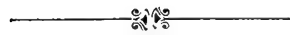
Flexibility and Dexterity of the
Thumbs



Gelenkigkeit und Behendigkeit der
Daumen



Souplesse et Dextérité des
Pouces



Flexibilidad y Destreza de los
Pulgares



Flexibility and velocity of the thumbs

It seems hardly necessary to emphasize the importance of the thumbs in piano technic. Of all the fingers the thumb is perhaps the one which requires the greatest attention (altho the 4th and 5th fingers are so much weaker) because though powerful it is also awkward and in nearly every change of position of the hand on the keyboard the thumb is the basis of the new position and may be looked upon as one of the causes of accurate or inaccurate playing.

All following exercises should be played rapidly, with light touch and in *mp* or *mf*. The thumb should move rapidly with a quick side motion.

Gelenkigkeit und Geschwindigkeit der Daumen

Es scheint kaum nötig zu betonen, wie wichtig gewandte Daumen für die ganze Klaviertechnik sind. Von allen Fingern ist der Daumen vielleicht derjenige, welcher der grössten Aufmerksamkeit bedarf, (obgleich der vierte und fünfte Finger so viel schwächer sind). Nicht allein, weil er wenn auch kräftig, meistens doch unbeholfen ist, sondern weil er bei jedem Stellungswechsel der Hand auf der Klaviatur fast immer die neue Lage angibt und als eine der Ursachen des reinen, oder unreinen Spiels angesehen werden muss.

*Alle folgenden Übungen sollen schnell, mit einem leichten Anschlag in *mp* oder *mf* ausgeführt werden.*

Der Daumen soll sich schnell und behende nach der Seite bewegen.

Souplesse et vélocité des pouces

Il semble presque superflu de signaler l'importance des pouces dans le jeu du piano. De tous les doigts le pouce est peut-être celui qui requiert le plus d'attention (quoique le 4^{me} et le 5^{me} doigt soient bien plus faibles). Non seulement parce qu'il est fort et lourd et maladroit, mais parce qu'à presque chaque changement de position de la main sur le clavier c'est lui qui indique la nouvelle position et on peut, en général, le considérer comme une des causes de la justesse ou de l'impureté du jeu.

Tous les exercices suivants se joueront rapidement, avec un toucher léger et *mp* ou *mf*. Le pouce fera un mouvement latéral rapide.

Flexibilidad y velocidad de los pulgares

Parece casi superfluo señalar cuán importante es el pulgar al tocar el piano. De todos los dedos es acaso el que requiere mas atención (aunque el 4º y 5º son mucho mas débiles). No solamente porque aunque fuerte, también es pesado y torpe; sino porque casi a cada cambio de posición de la mano en el teclado es él, el que indica la nueva posición y se le puede considerar como una de las causas de la limpieza o impureza de la ejecución.

Todos los ejercicios siguientes se harán rápidamente, con un "toucher" ligero y en *mp* o *mf*. El pulgar debe moverse con rápido movimiento lateral.

Presto

Nº 1

etc.

In all keys:

All the keys should be practised at least once with each fingering. For regular practice take the first four keys with 1212; the next four keys with 1313; the last four keys with 1414. Change this order often.

Durch alle Tonarten:

Alle Tonarten sollten wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit 1212; die nächsten vier Tonarten mit 1313; die letzten vier Tonarten mit 1414. Man wechsele öfters diese Reihenfolge.

Dans tous les tons:

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec 1212; les quatre tons suivants avec 1313; les quatre derniers tons avec 1414. On changera souvent cet ordre.

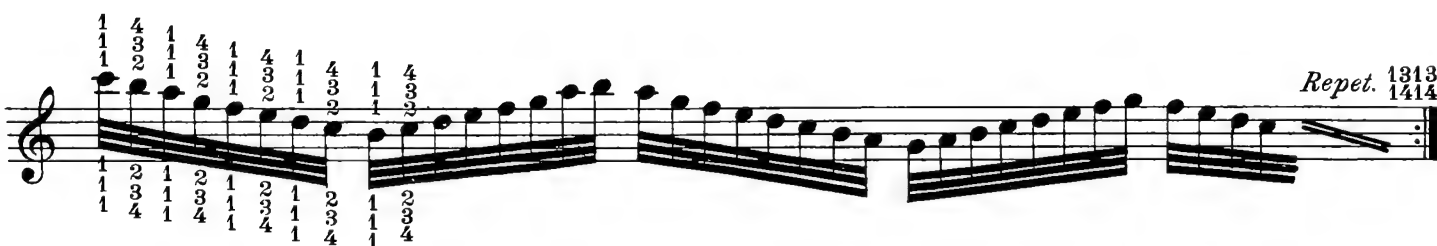
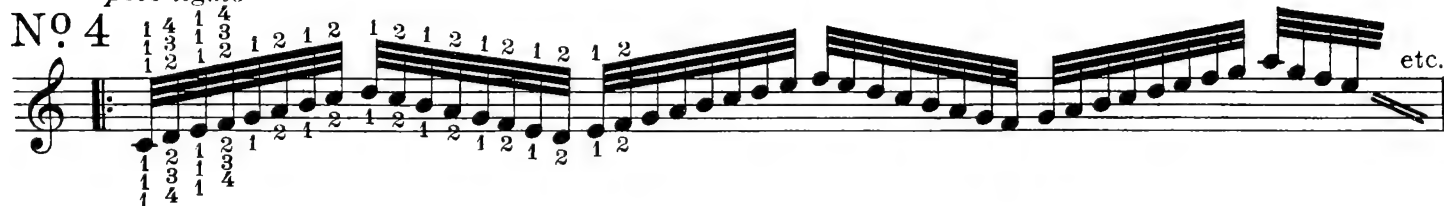
En todos los tonos:

Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con 1212; los cuatro tonos siguientes con 1313; los cuatro últimos tonos con 1414. Cámbiese a menudo el orden.

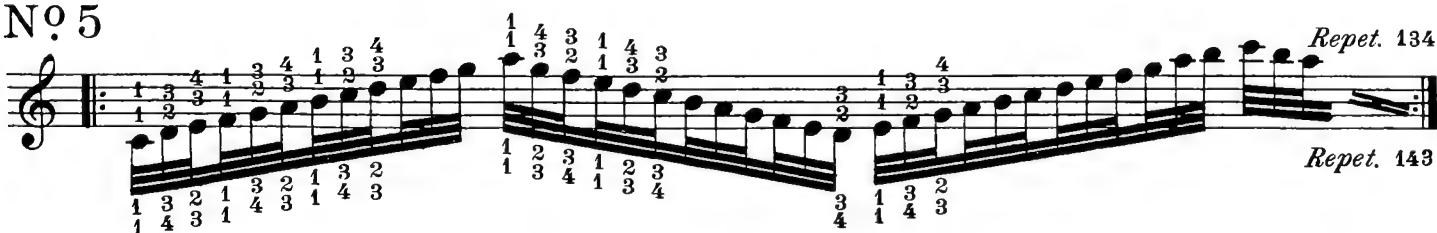
No 2

No 3 Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*

Presto e leggiero

poco legatoRepet. 1313
1414

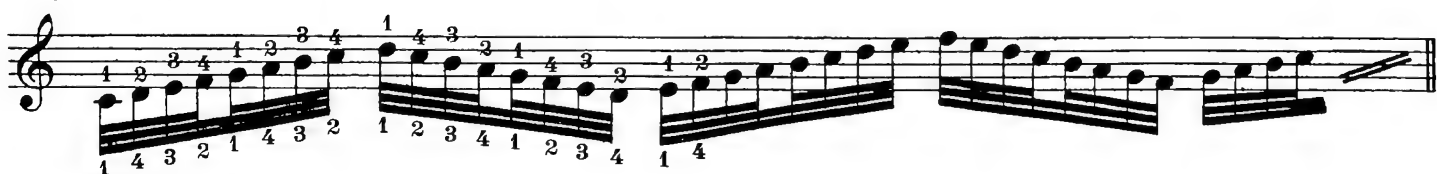
No 5



Repet. 134

Repet. 143

No 6



Repet.

A difficult, yet decidedly effective exercise. Do not play too slowly.

Eine nicht leichte, aber sehr wirkungsvolle Übung. Nicht zu langsam zu spielen.

Un exercice pas facile, mais d'un excellent effet. Ne jouez pas trop lentement.

Un ejercicio no muy fácil pero de un excelente efecto. No se toque demasiado despacio.

No 7

m.d.



m.s.



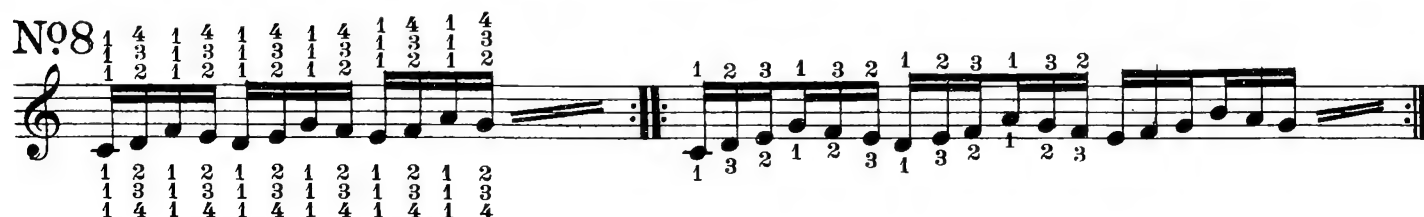
Rapidly; nimble fingers; practise all fingerings.

Schnell; mit flinken Fingern; man übe alle Fingersätze.

Rapidement; les doigts agiles; étudiez tous les doigtés.

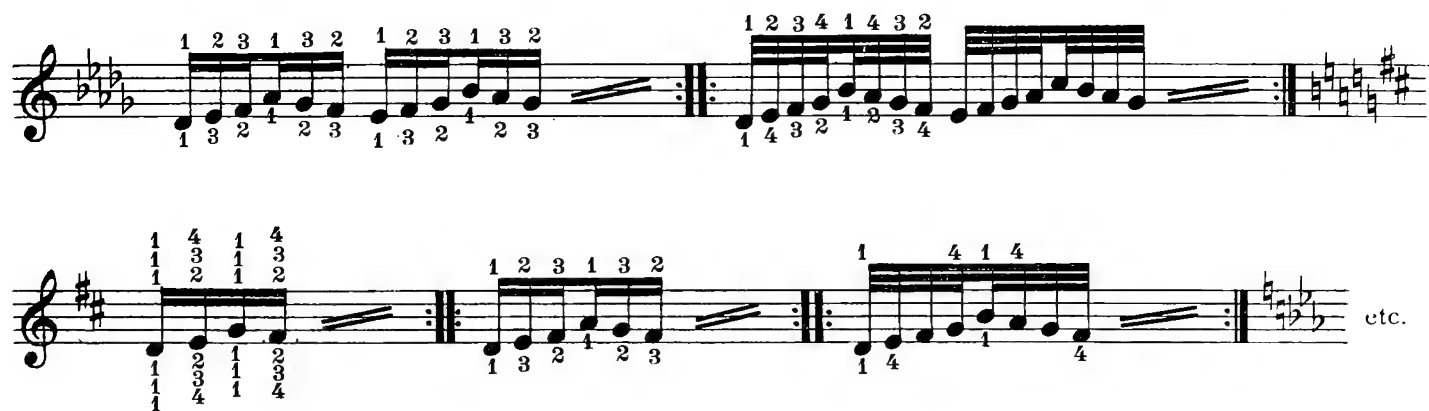
Rápidamente, con dedos ágiles; estudiense todas las digitaciones.

No 8



No 9





The immediate beneficial effect of this exercise on the thumbs will be apparent to all who practise it. Keep wrists and arms relaxed.

*Die augenblickliche, wohl-
tuende Wirkung dieser Ü-
bung auf die Daumen, wird
jedem der sie spielt, ein-
leuchten. Handgelenke und
Arme sind locker zu halten.*

Quiconque jouera cet ex-
ercice se rendra compte de
l'action instantanée et bien-
faisante qu'il exerce sur les
pouces. Gardez les poignets
et les bras souples.

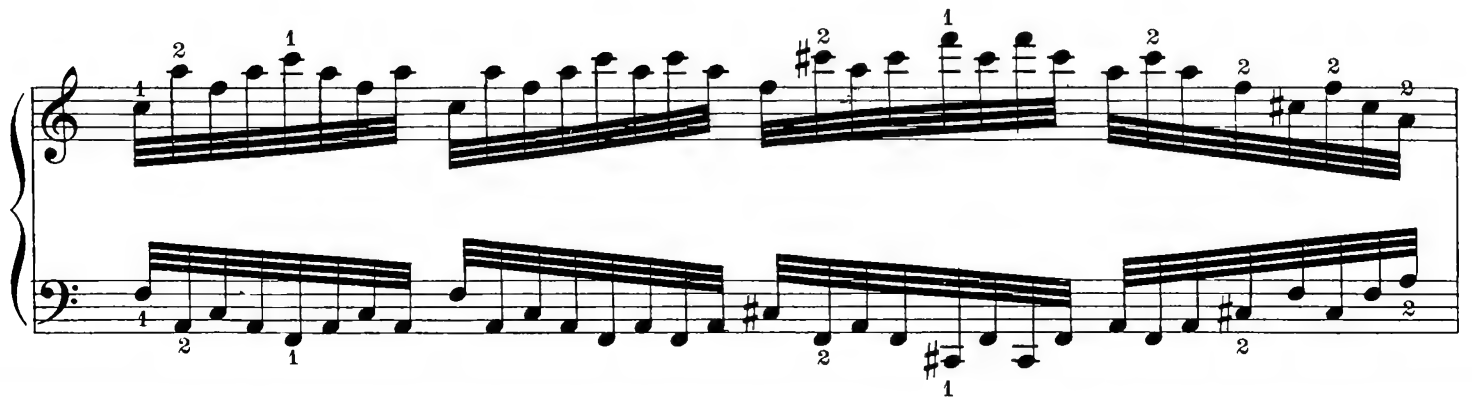
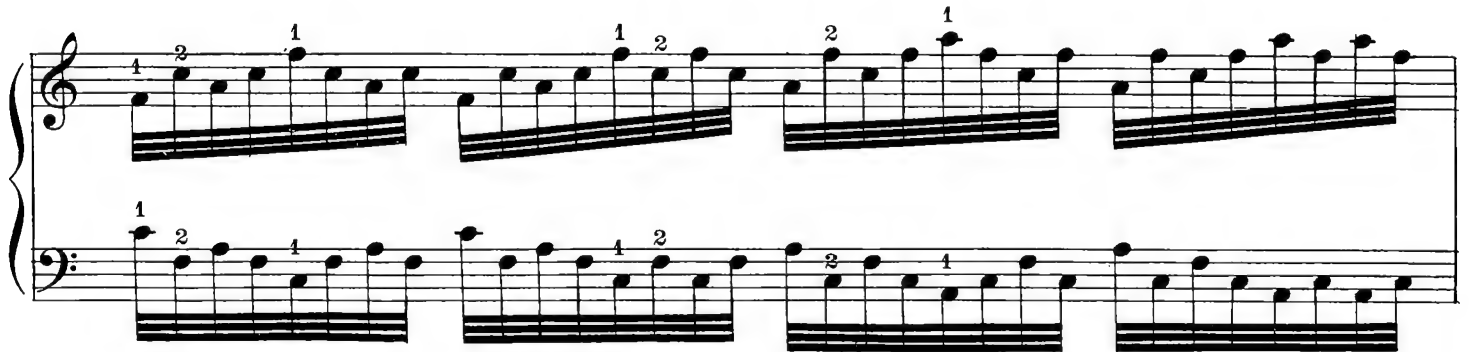
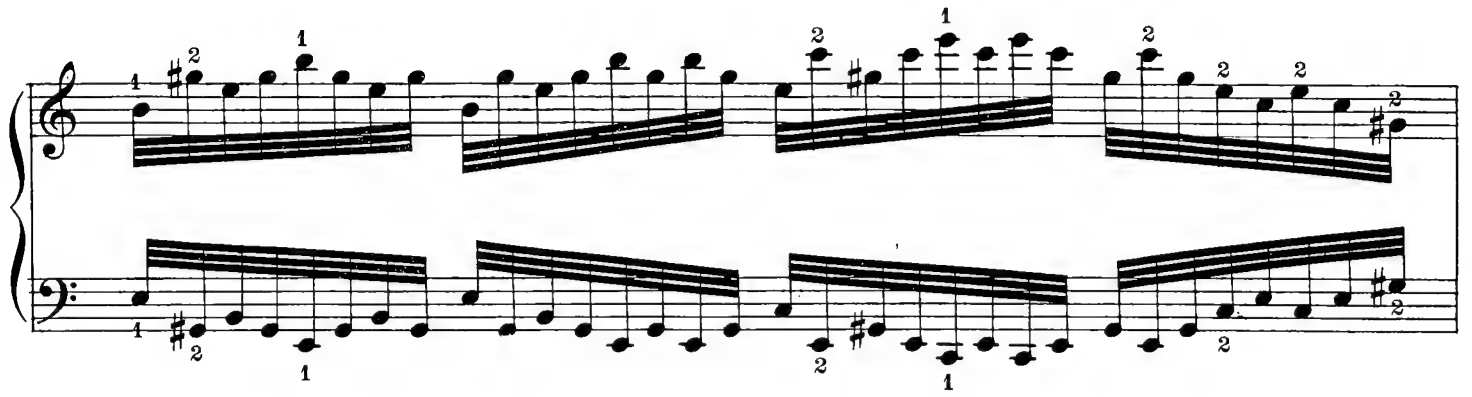
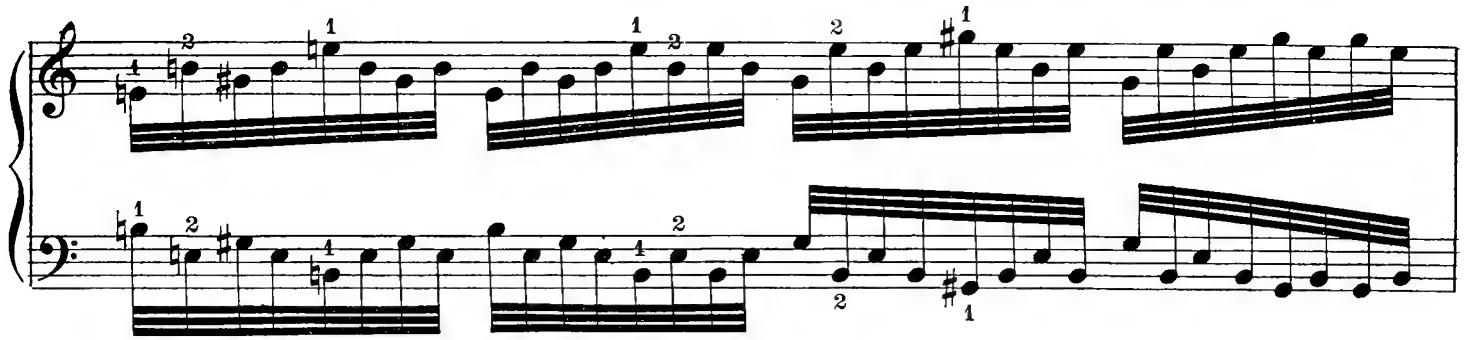
Quien toque este ejerci-
cio se dará cuenta de la ac-
ción instantánea y benefi-
cial que ejerce sobre los pulgares.
Guárdense las muñecas y
los brazos flexibles.

legato

Nº 10

p - mp - mf

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in B-flat major (two flats) and 4/4 time. The notation includes various musical symbols such as notes, rests, and fingerings (1, 2). The piece is characterized by flowing, melodic lines in both hands, often with slurs and dynamic markings. The first system shows a series of eighth and sixteenth notes with fingerings 1, 2, 1, 2. The second system features a more complex melodic line with slurs and fingerings 1, 2. The third system continues the melodic development with slurs and fingerings 1, 2. The fourth system shows a more complex melodic line with slurs and fingerings 1, 2. The fifth system features a more complex melodic line with slurs and fingerings 1, 2. The sixth system continues the melodic development with slurs and fingerings 1, 2.



A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1, 2) and a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The title 'The Rose Tree' is written in a decorative font at the top right.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The score is presented in a clear, black-and-white format with a large, stylized brace on the left side of the staves.

[illegible]

Keep strict time.

Streng im Takt.

Gardez strictement la mesure.

Guárdese estrictamente el compás.

№ 11

No 11

etc.

The ascending skips in the right hand and the descending skips in the left hand are to be executed without spasmodic jerking and with smooth motion.

Die aufwärts gehenden Sprünge in der rechten Hand und die abwärts gehenden in der linken Hand sind ohne heftiges Zucken, mit ruhiger Bewegung auszuführen.

Les sauts, en montant dans la main droite et en descendant dans la main gauche, doivent être exécutés sans secousses violentes et avec un mouvement aisé.

Los saltos, subiendo en la mano derecha y bajando en la mano izquierda, se ejecutarán sin sacudidas violentas y con un movimiento fácil.

№ 12 $\begin{matrix} p-m & p-m & f \\ 1 & 3 & 1 \\ \bullet & \bullet & \bullet \end{matrix}$

Nº 12 *p - mp - mf*

m.d.

p - mp - mf

m.s.

Play strictly legato.

Gut legato zu spielen.

Jouez bien legato.

Tocar muy ligado.

Nº 13

Nº 13

mf

etc.

Not too fast; play
cleanly.

*Nicht zu schnell. Sauber
zu spielen.*

Pas trop vite; jouez
juste.

*No demasiado aprisa;
con limpieza.*

Nº 14

The score for exercise Nº 14 is written for piano and mezzo-forte. It consists of two systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The music features a series of ascending and descending eighth-note patterns with fingerings indicated by numbers 1, 2, and 3. The second system continues the exercise, ending with a repeat sign and a final note.

In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos

Both of the following
exercises should be played
first in a moderate tempo;
later with greater speed.
Accuracy in attack must
be cultivated.

*Beide folgende Übungen
sollen zuerst in einem
mässigen Tempo gespielt
werden, später mit grösser-
er Schnelligkeit. Man
sorge für Treffsicherheit.*

Les deux exercices sui-
vants doivent être joués
d'abord dans un mouvement
modéré; ensuite plus vite.
Ayez soin de la justesse.

*Ambos ejercicios sigui-
entes se deben tocar prime-
ramente en un movimien-
to moderado; después más
aprisa. Procúrese tocar
limpio.*

Nº 15

The score for exercise Nº 15 is written for eighth notes and includes a marking 'm. s. 8va balsa' (middle C, 8th octave, bass clef). The exercise is divided into three systems. The first system is for the right hand (treble clef) and the second for the left hand (bass clef). The third system is a combined exercise for both hands. Fingerings are indicated by numbers 1, 2, and 3. The exercise concludes with a repeat sign and the word 'etc.'.

Not only beneficial
for the thumbs, but also
for stretching and mak-
ing the hand supple.

*Nicht allein gut für die
Daumen, sondern auch für
die Ausdehnung und Nach-
giebigkeit der Hand.*

Non seulement d'une
bonne influence sur les
pouces, mais aussi sur
l'extension et la flexibi-
lité de la main.

*No sólo benéfico para
los pulgares, sino también
para la extensión y flexi-
bilidad de la mano.*

No 16

The musical score for No 16 consists of four systems, each with a treble and bass staff. The music is written in a style typical of early 20th-century piano exercises, featuring chords and arpeggios. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte) and *sf* (sforzando). The key signature changes from C major to D major in the second system, then to E major in the third, and finally to F# major in the fourth. The tempo or character is not explicitly stated, but the piece appears to be a technical exercise for the right hand, with the left hand providing harmonic support.

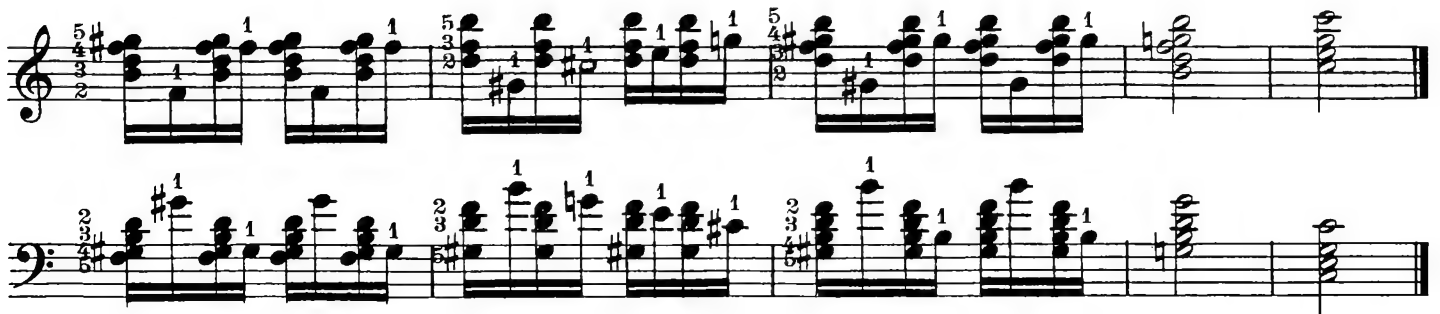
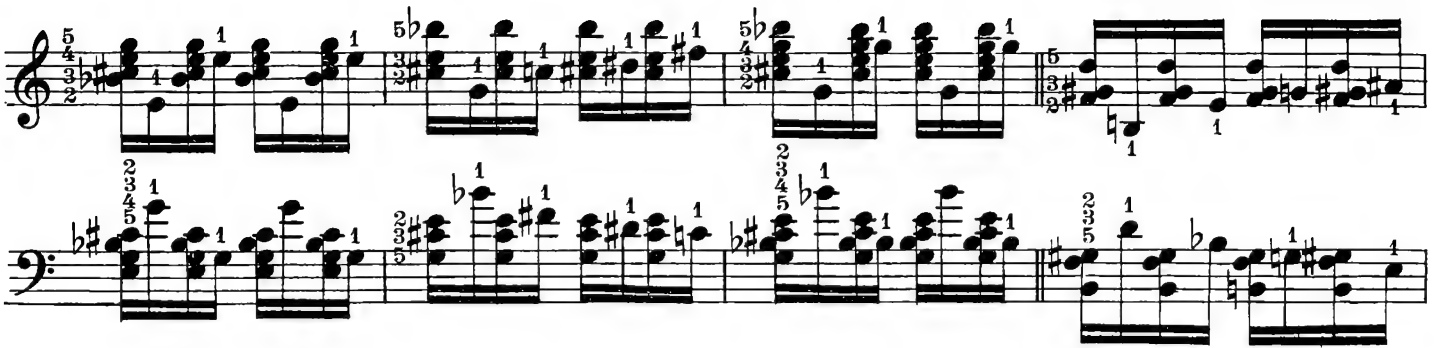
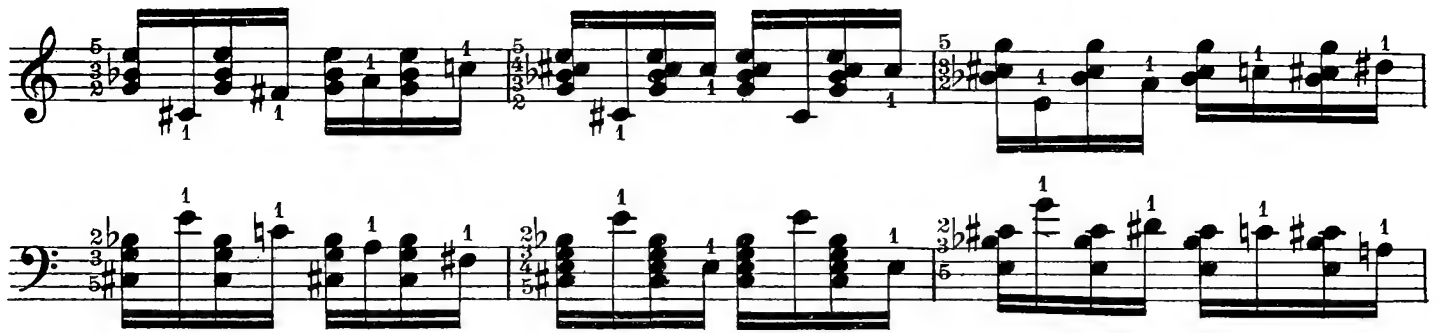
Not too fast; play firmly. Practise each hand alone.

Nicht zu schnell; kräftig zu spielen. Übe jede Hand allein.

Pas trop vite; jouez fort. Etudiez les mains séparément.

No demasiado aprisa; tóquese fuerte. Estúdiese cada mano separada.

Nº 17

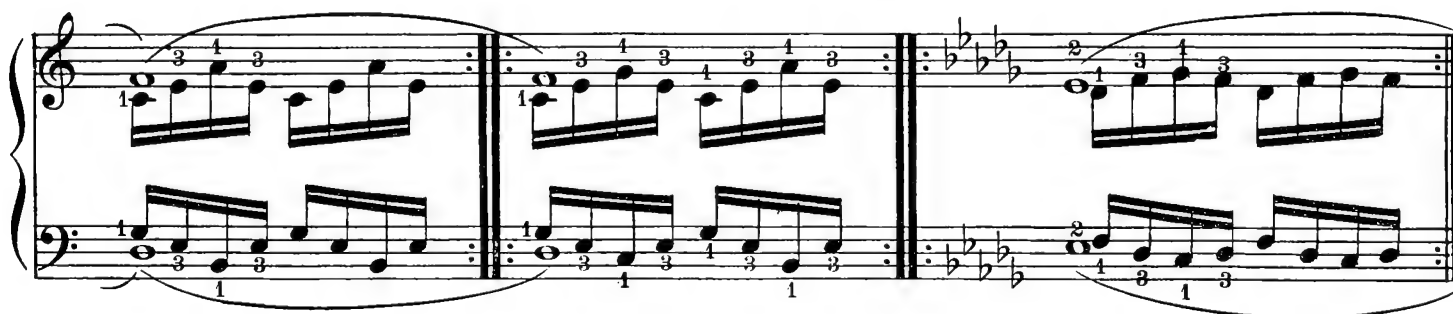
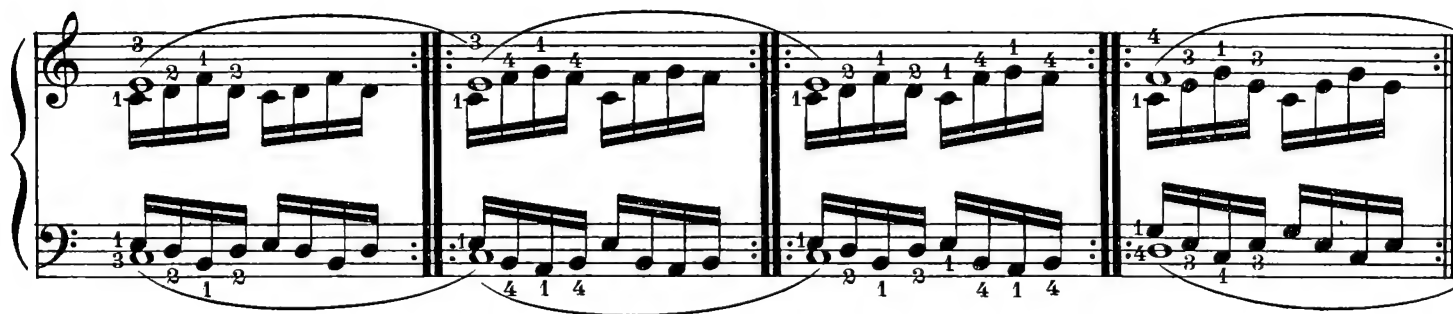
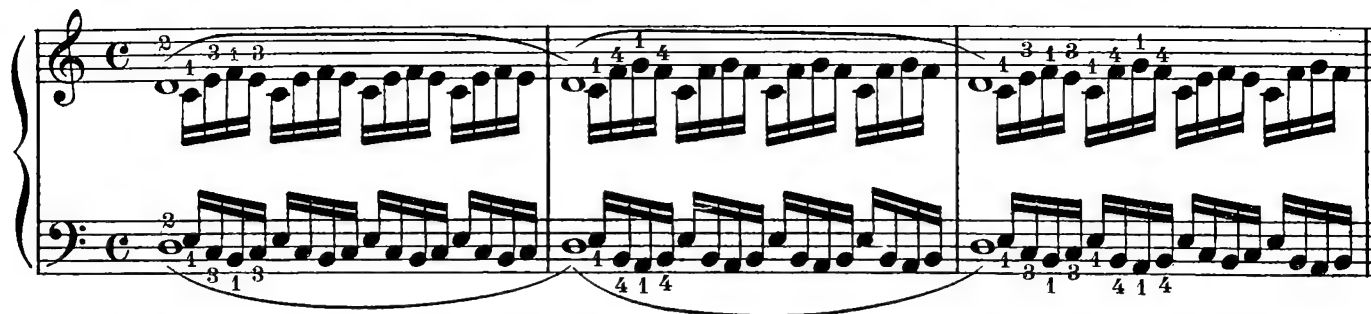


Special thumb exercises, as preparation for the scales.

Besondere Daumenübungen, als Vorbereitung für die Tonleitern.

Exercices spéciaux pour les pouces, servant de préparation à l'étude des gammes.

Ejercicios especiales para los pulgares, como preparación para el estudio de las escalas.

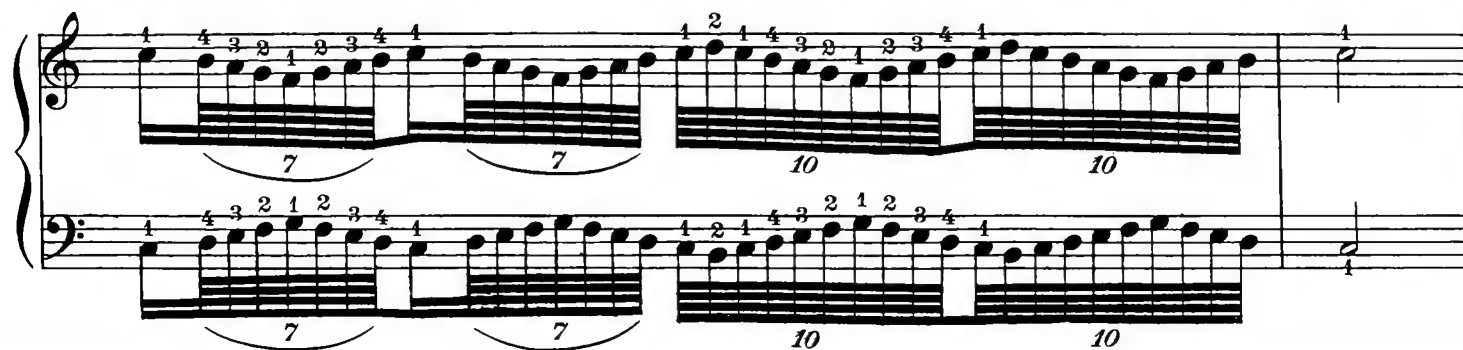
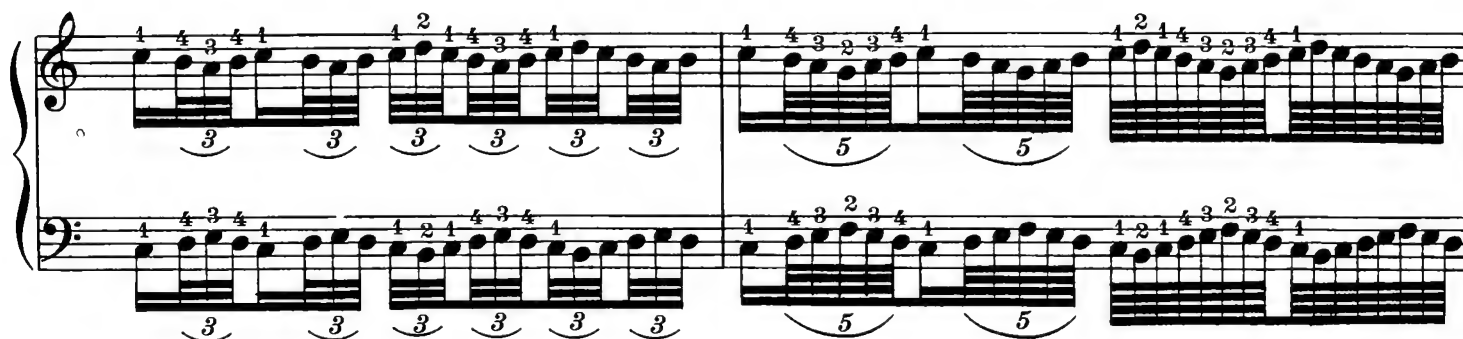
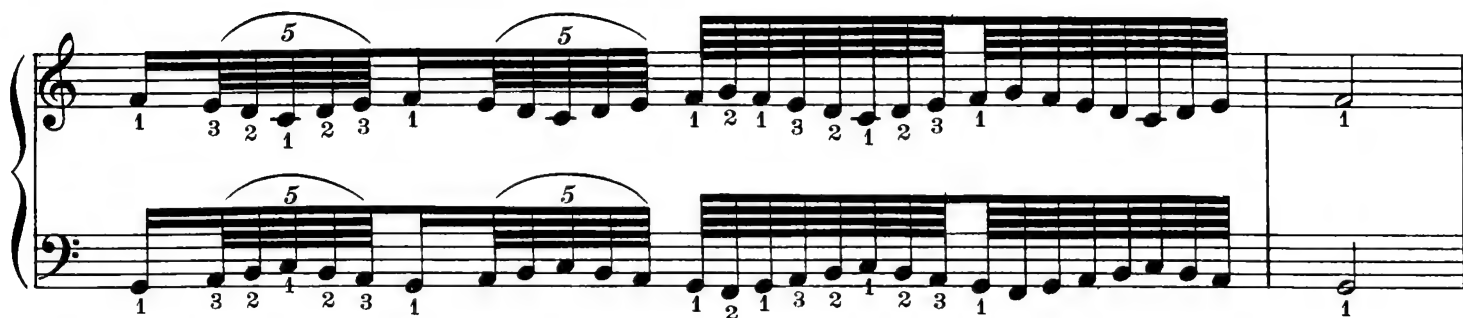


as before
wie vorher
etc. comme avant
como antes

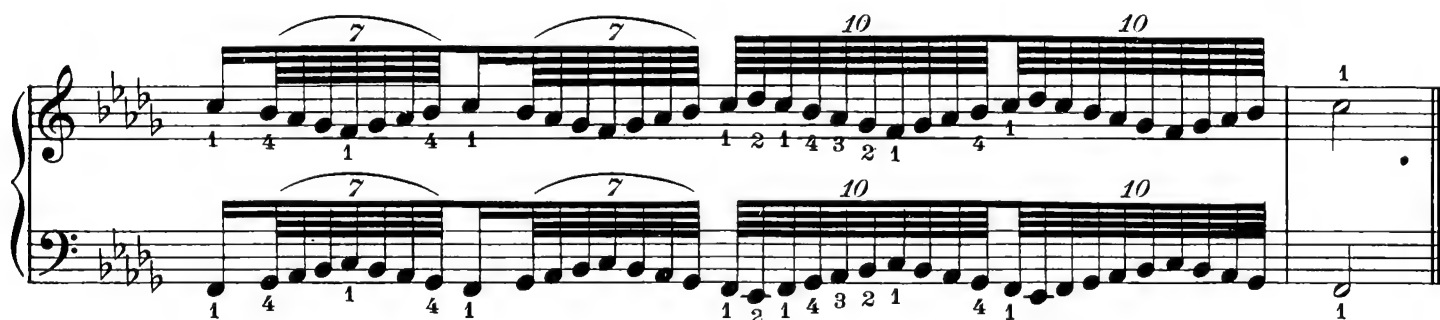
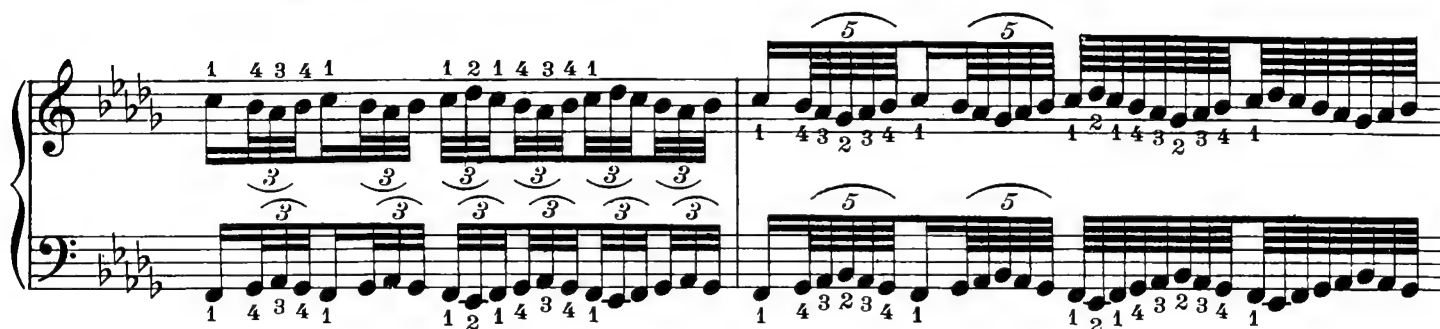
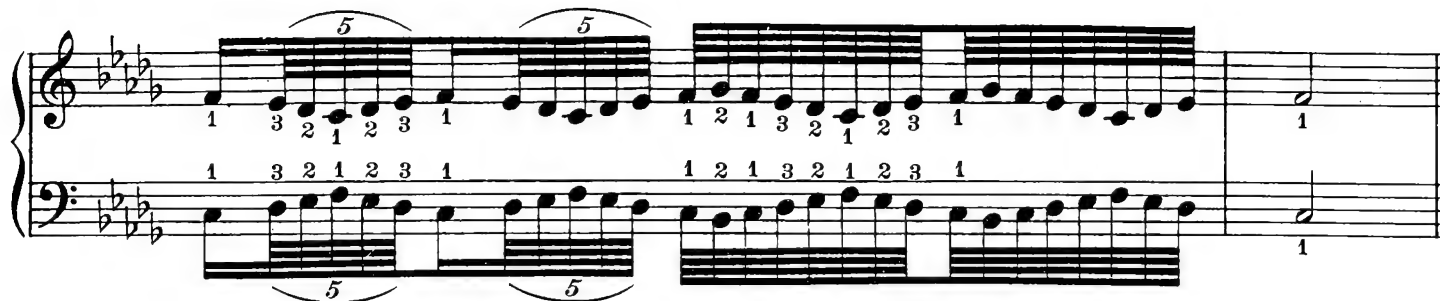
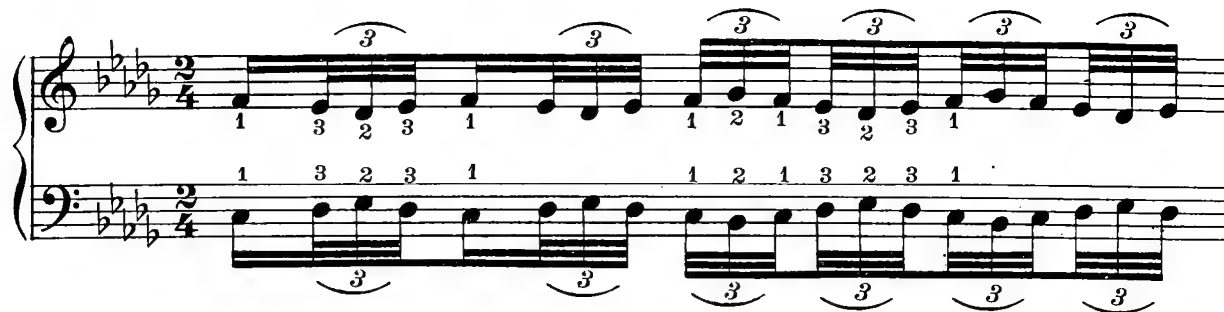


and in all keys
und in allen Tonarten
etc. et dans tous les tons
y en todos los tonos

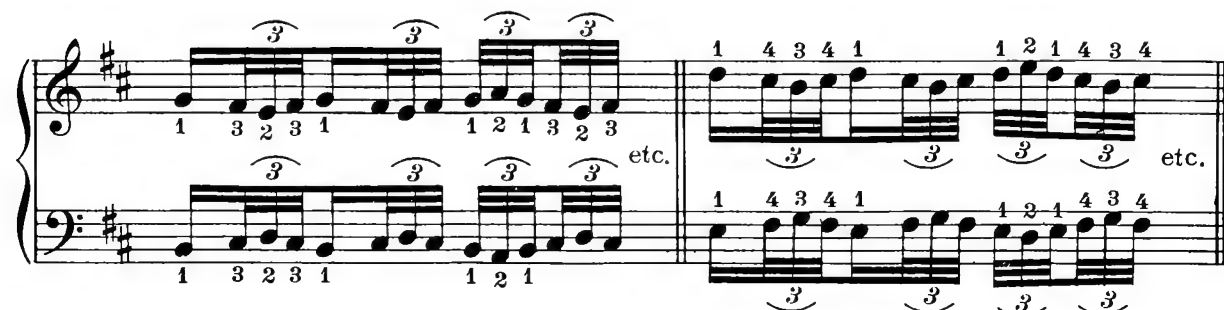
C major
C dur
Ut majeur
Do mayor



Db major
Des dur
Réb majeur
Reb mayor



D major
D dur
Ré majeur
Re mayor



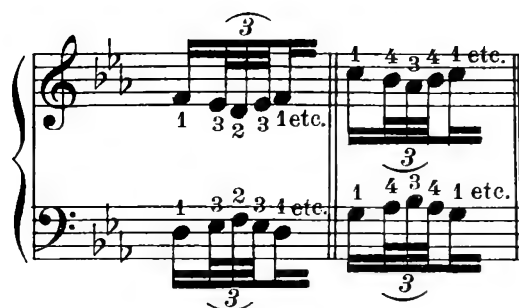
The positions for the l.h. in the scales of G, D, A and F major have been chosen in accordance with the fingerings advocated in the Chapter: "Virtuosity of the Scales."

Die Stellungen für die l. H., in den Tonleitern von G, D, A und Fdur, sind nach den Fingersätzen gewählt worden, welche im Kapitel: "Virtuosität der Tonleitern" empfohlen sind.

Les positions pour la m.g. dans les gammes de Sol, Ré, La et Fa majeur ont été choisies d'après les doigtés recommandés dans le Chapitre: "Virtuosité des Gammes."

Las posiciones para la m. iz., en las escalas de Sol, Re, La y Fa mayor, han sido elegidas conforme a las digitaciones recomendadas en el Capítulo intitulado: "Virtuosidad en las Escalas."

E \flat major
Es dur
 Mi \flat majeur
Mi \flat mayor



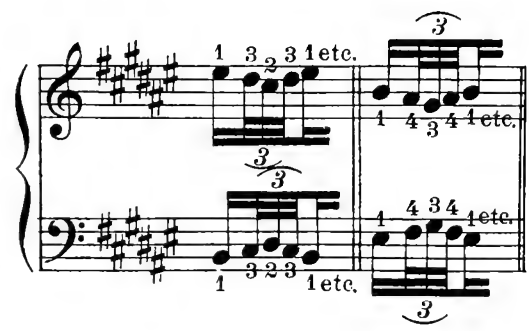
E major
E dur
 Mi majeur
Mi mayor



F major
F dur
 Fa majeur
Fa mayor



F \sharp major
Fis dur
 Fa \sharp majeur
Fa \sharp mayor



G major
G dur
 Sol majeur
Sol mayor



A \flat major
As dur
 La \flat majeur
La \flat mayor



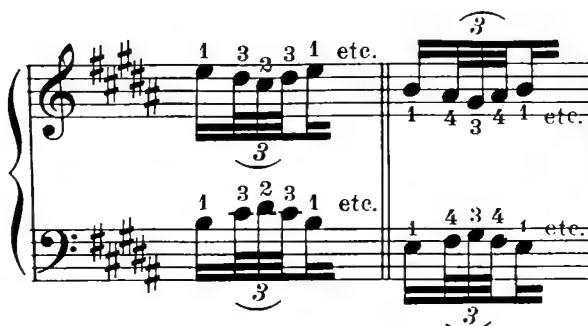
A major
A dur
 La majeur
La mayor



B \flat major
B dur
 Si \flat majeur
Si \flat mayor



B major
H dur
 Si majeur
Si mayor



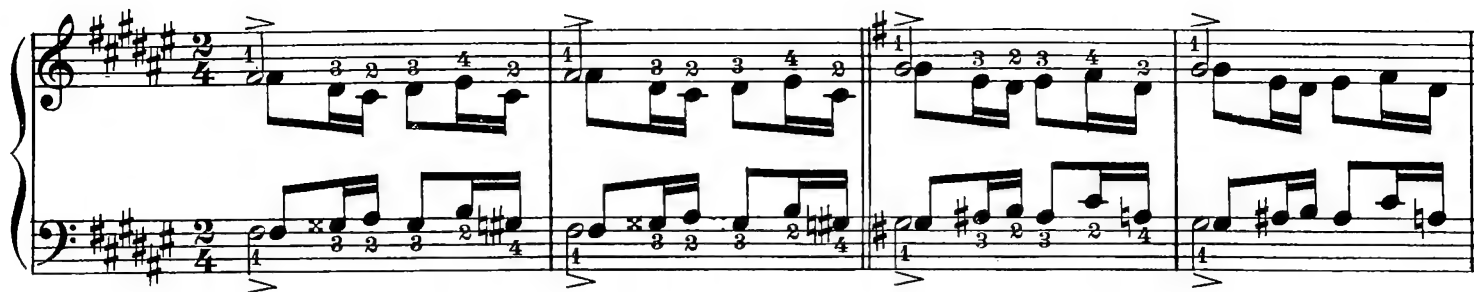
Original exercises, ex-
pressly written for this work,
by

*Originalübungen, ei-
gens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente para
esta obra, por*

EMIL von SAUER





Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

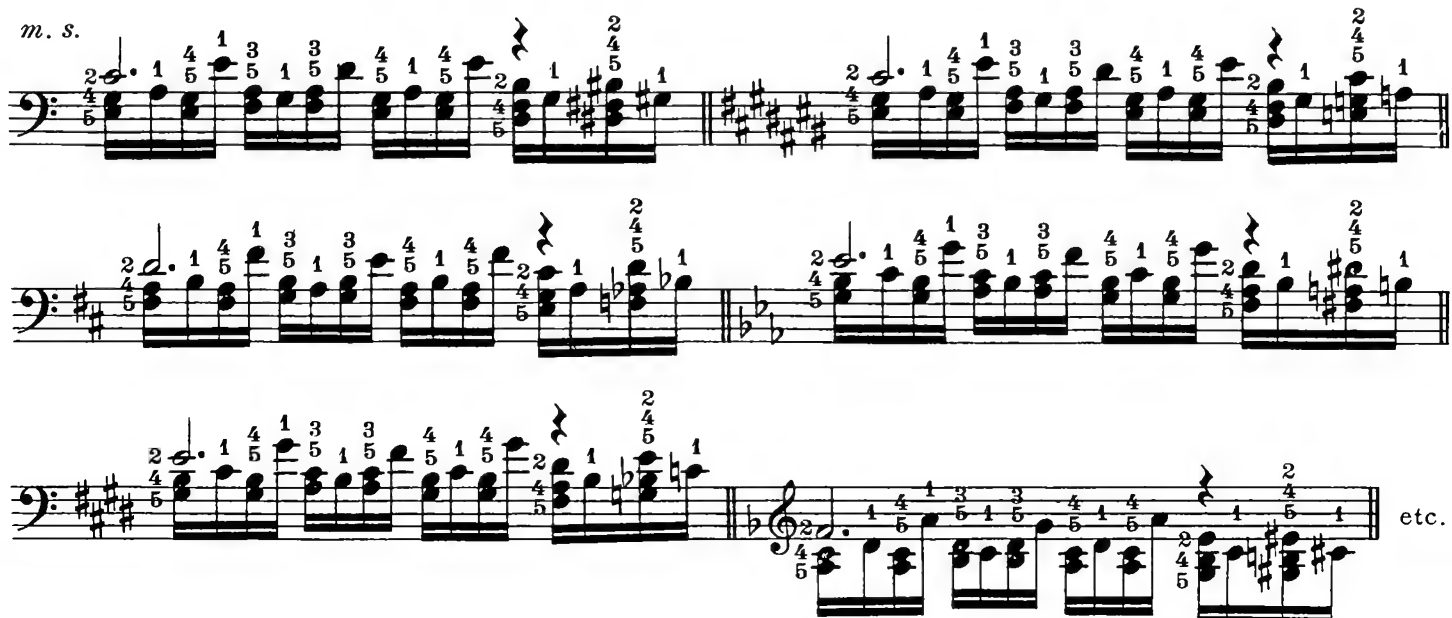
Ejercicios originales, escritos especialmente para esta obra, por

LEOPOLD GODOWSKY

m. d. Lento – Moderato – Allegro (*A.J.*)



m. s.



Original exercises,
expressly written for this
work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expressé-
ment pour cette oeuvre,
par

*Ejercicios origi-
nales, escritos especial-
mente para esta obra,
por*

RUDOLF GANZ

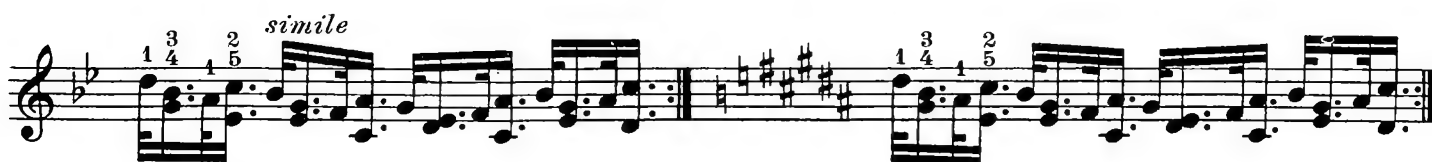
Although essentially an
exercise for the thumbs
and as such highly bene-
ficial the following is al-
so of service for the ex-
tension and flexibility of
the hands. (A.J.)

*Obgleich die folgende
Übung vor allem für den
Daumen bestimmt ist und
im hohen Grade Nutzen
bringt, so bildet sie auch
die Hand aus in Bezug
auf deren Streckung und
Biegsamkeit. (A.J.)*

Bien que l'exercice
suivant ait été écrit
principalement pour les
pouces, et que, comme
tel, il soit d'une grande
utilité, il sert aussi pour
donner l'extension et la
flexibilité aux mains.
(A.J.)

*Aunque el ejercicio
siguiente haya sido ideado
principalmente para los
pulgares, y como tal es su-
mamente provechoso, es
también útil para dar ex-
tensión y flexibilidad a
las manos. (A.J.)*

The musical notation consists of four staves, each containing two measures of music. Each measure is a sequence of eighth notes. The first measure of each staff is marked with fingerings (1, 4, 1, 5, 2) and the word 'simile'. The second measure is also marked with fingerings and 'simile'. The staves are in different keys: the first is in C major, the second in D major, the third in E major, and the fourth in F major. The notation includes various musical symbols such as treble clefs, key signatures, and repeat signs.



Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

ALFRED CORTOT

These cleverly con-
ceived thumb exercises
develop also the flexi-
bility of the whole hand.
(A.J.)

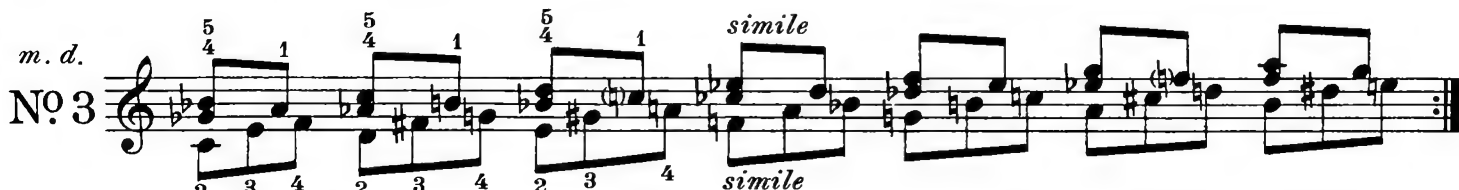
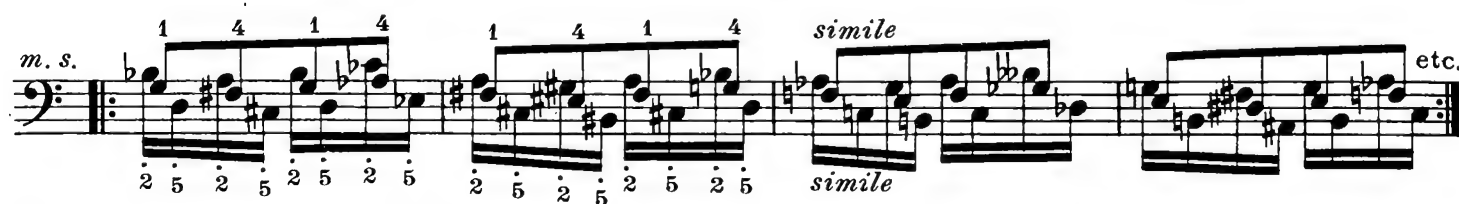
*Diese geschickt aus-
gedachten Daumenübun-
gen entwickeln auch die
Gelenkigkeit der ganzen
Hand. (A.J.)*

Ces exercices de pou-
ces, fort ingénieux, dé-
veloppent aussi la flexi-
bilité de toute la main.

*Estos ingeniosos ejer-
cicios de pulgares tam-
bién desarrollan la flexi-
bilidad de toda la mano.
(A.J.)*

m. d.
No 1

The musical score for exercise No 1, m. d. (main right hand), consists of six staves. The first staff is marked 'No 1' and 'm. d.'. It begins with a treble clef and a key signature of one sharp (F#). The first four measures of the first staff have fingering numbers '3 1 3 1' written above them. The second staff begins with '3 1 simile' above the first measure and 'simile' below the first measure. The score continues with five more staves, each containing musical notation with various key signatures and rhythmic patterns. The notation includes eighth and sixteenth notes, rests, and repeat signs.





Finger Exercises



Fingerübungen



Exercices de Doigts



Ejercicios de Dedos



Finger Exercises

They should be practised, as a general rule, in a moderate tempo, sonorously, with a vigorous touch and fingers that are well lifted. But one should not neglect playing them a number of times softly, taking care that the tone remains clear and agreeable, and that no notes are dropped through playing too softly.

The following exercise is beneficial for the strength, independence and evenness of the fingers. It should, like all other exercises, be conscientiously played in all keys. Disregarding this advice makes it impossible to gain that technical mastery which results only from complete control of the given material. Better one exercise in all keys than three exercises in one key.

Finger exercises should, finally, be practised with all dynamic gradations in legato and staccato, including <=> and with various rhythms (see page 179) in Andante, Moderato, Allegro, Presto.

Fingerübungen

Nach allgemeiner Regel sollen dieselben in einem mässigen Tempo und forte, mit kräftigem Anschlag und gut gehobenen Fingern gespielt werden. Man unterlasse aber nicht, sie öfters auch leise zu spielen, wobei jedoch auf einen guten, klaren Ton und auch darauf geachtet werden muss, dass keine Note durch allzu leises Spiel verloren gehe.

Die folgende Übung wirkt ungemein günstig auf Kraft, Unabhängigkeit und Ebenmässigkeit der Finger. Dieselbe, wie alle folgenden Übungen, gehe man gewissenhaft in allen Tonarten durch; wer das unterlässt, verwirft die Möglichkeit, jene technische Herrschaft zu erlangen, die zur Beherrschung des gegebenen Materials erforderlich ist. Man spiele lieber eine Übung in allen Tonarten, als drei Übungen in einer einzigen.

Fingerübungen sollten schliesslich mit allen dynamischen Abstufungen im legato und staccato, einbegriffen <=> und mit verschiedenem Rhythmus (siehe Seite 179) in Andante,

Exercices de doigts

On doit les étudier, en règle générale, dans un mouvement modéré, forte, avec un toucher vigoureux et en levant bien les doigts. Cependant, il ne faut pas négliger de les jouer souvent piano, et on aura alors soin de produire un son de bonne qualité, clair, et aussi de ne pas rater de notes en jouant trop doucement.

L'exercice suivant produit d'excellents résultats quant à la force, l'indépendance et l'égalité des doigts. Il faut le jouer, comme tous les exercices, dans tous les tons. Celui qui néglige ce conseil rejette, sciemment, la possibilité d'obtenir cette technique souveraine qui est le résultat de la maîtrise de la matière donnée. Mieux vaut un exercice dans tous les tons que trois exercices dans un seul ton.

On étudiera en outre les exercices de doigts avec toutes les gradations dynamiques, en legato et staccato, y compris <=> et avec différents rythmes (voir page 179 en Andante, Mod^{to}, All^o, und Presto geübt werden. Allegro, Presto.

Ejercicios de dedos

Se deben estudiar, por regla general, en un movimiento moderado, fuerte, con "toucher" vigoroso y levantando bien los dedos. Por otro lado, no hay que descuidar tocarlos a menudo piano, cultivando entonces un sonido de buena calidad y claro, y sin perder notas por tocar demasiado suave.

El ejercicio siguiente produce excelentes resultados en cuanto a la fuerza, independencia e igualdad de los dedos. Se tocará, así como hay que hacerlo con todos los ejercicios, en todos los tonos. El que descuide este consejo, perderá la posibilidad de adquirir esa técnica soberana que es el resultado del dominio completo sobre el material dado. Más vale un ejercicio en todos los tonos, que tres ejercicios en un tono solo.

Se estudiarán los ejercicios de dedos también con todas las gradaciones dinámicas, en legato y staccato, incluso <=> y con diferentes ritmos (véase página 179) en Andante, Moderato, Allegro, Presto.

(♩ = 126-138) Mod^{to}, All^o, und Presto geübt werden. Allegro, Presto.

No 1

The musical score for Finger Exercise No. 1 consists of two systems, each with a piano (treble) and bass (bass) staff. The tempo is marked as Mod^{to}, All^o, und Presto, with a metronome marking of 126-138. The first system contains two measures of music, and the second system contains two measures. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include forte (f) and piano (p). The key signature has one flat (B-flat).



Through all keys
Durch alle Tonarten
 Dans tous les tons
En todos los tonos
 etc.

All the exercises given here are "advanced work" and it is taken for granted that the student already has practised the easier, more usual forms. The following two, three, four and five finger exercises are of special value for giving strength to the fingers. Practise them first in a moderate tempo with *vigorous accents* which are to be given chiefly with the fingers, but also to some extent with the arm. Later practise them faster, keeping up the forceful accents. The hands should glide along gently but not stiffly.

Alle hier angegebenen Übungen sind "höhere Studien" und ich setze voraus, dass der Studierende bereits die leichteren, üblichen Formen kennt. Folgende zwei, drei, vier und fünf Fingerübungen sind von grösstem Wert, um Kraft in den Fingern zu erlangen. Man übe sie zuerst in mässigem Tempo, mit kräftigen Akzenten, welche hauptsächlich mit den Fingern, aber auch etwas mit dem Arm auszuführen sind. Später übe man sie schneller, aber beachte auch dabei die kräftigen Akzente. Die Hände müssen ohne Steifheit, ruhig dahingleiten.

Tous les exercices donnés ici sont d'un ordre "avancé" et il est entendu que l'élève connaît déjà les formes plus faciles et courantes. Les exercices suivants de deux, trois, quatre et cinq notes sont du plus grand secours pour donner la force aux doigts. Etudiez-les d'abord dans un mouvement modéré, avec des accents vigoureux, donnés surtout des doigts mais aussi un peu du bras. Plus tard jouez-les plus vite, mais en gardant une vigoureuse accentuation. Les mains doivent se déplacer avec tranquillité et sans raideur.

Todos los ejercicios dados aquí son de un orden "avanzado" y queda sobrentendido que el discípulo ya conoce las formas mas fáciles y corrientes. Los ejercicios siguientes de dos, tres, cuatro y cinco dedos, son muy eficaces para dar fuerza a los dedos. Estúdiense primeramente en un movimiento moderado, con acentos vigorosos, dados sobretudo con los dedos, pero también algo con el brazo. Más tarde se tocará más aprisa, cuidando de conservar el vigor de los acentos. Las manos deben moverse con tranquilidad y sin rigidez.

m. d. ($\text{♩} = 76 - 100$)

Nº 2

*m. s. due
ottave bassa*

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various fingerings (1-5) and articulations (accents, slurs). The exercise involves complex rhythmic patterns and fingerings, with some staves showing specific fingering sequences like 4-3-4-3-4-3 and 3-4-3-4-3-4. The final staff ends with 'etc.'.

This sequence of fin-
gers is to be reversed of-
ten.

*Die Reihenfolge der
Fingersätze soll öfters
gewechselt werden.*

On changera souvent
l'ordre des doigts.

*Se cambiará a menudo
el orden de las digitacion-
es.*

After all the keys have been played through, repeatedly, with one fingering one may retain this exercise for regular practise using it in the following manner: the first four keys with $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; the next four keys with $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; and the last four keys with $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. This sequence should be reversed frequently.

Nachdem alle Tonarten mit jedem einzelnen Finger-satz wiederholt durchgespielt worden sind, kann man als gewöhnliches Studium in folgender Weise üben: Die ersten vier Tonarten mit $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; die nächsten vier Tonarten mit $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; und die letzten vier Tonarten mit $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Diese Reihenfolge soll öfters gewechselt werden.

Après que tous les tons ont été joués et rejoués avec un seul doigté on pourra garder cet exercice pour l'étude habituelle de la façon suivante: les quatre premiers tons avec $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; les quatre tons suivants avec $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; les quatre derniers tons avec $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. On changera souvent cet ordre.

Después de haber tocado repetidas veces todos los tonos con una sola digitación, se puede conservar este ejercicio para el estudio habitual de la manera siguiente: los cuatro primeros tonos con $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; los cuatro tonos siguientes, con $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; los cuatro últimos tonos, con $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Se cambiará este orden a menudo.

No 3

m. d.

m.s. due ottave bassa

etc.

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

f Andante con moto - *mf* Allegretto ed Allegro

Nº 4

legato ma non legatissimo

All the keys should be practiced at least once with each fingering. For regular practice take the first four keys with $\frac{5453}{3435}$; the next four keys with $\frac{4342}{2324}$; the last four keys with $\frac{3231}{1213}$. Change this order often.

Alle Tonarten müssen wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit $\frac{5453}{3435}$; die nächsten vier Tonarten mit $\frac{4342}{2324}$; die letzten vier Tonarten mit $\frac{3231}{1213}$. Man wechsle öfters diese Reihenfolge.

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec $\frac{5453}{3435}$; les quatre tons suivants avec $\frac{4342}{2324}$; les quatre derniers tons avec $\frac{3231}{1213}$. On changera souvent cet ordre.

Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con $\frac{5453}{3435}$; los cuatro tonos siguientes, con $\frac{4342}{2324}$; los cuatro últimos tonos, con $\frac{3231}{1213}$. Cámbiese a menudo el orden.

Practise in the same manner as N^o 3. All keys are to be played at first, and repeatedly, with one fingering; later for regular practise, take the first 6 keys with the lower and the next 6 keys with the upper fingering.

Man übe in derselben Weise wie Nr. 3 Alle Tonarten sollen erst mit einem Fingersatz wiederholt gespielt werden; für gewöhnliches Üben spiele man dann die ersten 6 Tonarten mit dem unteren und die letzten 6 Tonarten mit dem oberen Fingersatz.

A étudier de la même façon que le N^o 3. D'abord tous les tons se joueront, plusieurs fois, avec un même doigté; plus tard, pour l'étude habituelle prenez les 6 premiers tons avec le doigté inférieur et les 6 derniers tons avec le doigté supérieur.

Se estudiará de la misma manera que el No. 3 Primera-mente se tocarán todos los tonos, repetidas veces, con una misma digitación; luego, para el estudio habitual se tomarán los primeros 6 tonos con la digitación inferior y los 6 últimos tonos con la digitación superior.

(♩ = 84 - 138)

N^o 5 *m.d.* $\frac{1\ 2\ 3\ 4\ 1\ 2\ 3\ 4}{2\ 3\ 4\ 5\ 2\ 3\ 4\ 5}$

m.s. due octave bassa $\frac{5\ 4\ 3\ 2\ 5\ 4\ 3\ 2}{4\ 3\ 2\ 1\ 4\ 3\ 2\ 1}$

$\frac{4\ 3\ 2\ 1\ 4\ 3\ 2\ 1}{5\ 4\ 3\ 2\ 5\ 4\ 3\ 2}$

$\frac{2\ 3\ 4\ 5\ 2\ 3\ 4\ 5}{1\ 2\ 3\ 4\ 1\ 2\ 3\ 4}$

$\frac{1\ 2\ 3\ 4\ 1\ 2\ 3\ 4}{2\ 3\ 4\ 5\ 2\ 3\ 4\ 5}$ etc.

$\frac{5\ 4\ 3\ 2\ 5\ 4\ 3\ 2}{4\ 3\ 2\ 1\ 4\ 3\ 2\ 1}$

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

N^o 5^a *m.s. due octave bassa* $\frac{4\ 3\ 4\ 2\ 3\ 2\ 3\ 1\ 4\ 3\ 4\ 2\ 3\ 2\ 3\ 1}{5\ 4\ 5\ 3\ 4\ 3\ 4\ 2\ 5\ 4\ 5\ 3\ 4\ 3\ 4\ 2}$

$\frac{2\ 3\ 2\ 4\ 3\ 4\ 3\ 5\ 2\ 3\ 2\ 4\ 3\ 4\ 3\ 5}{1\ 2\ 1\ 3\ 2\ 3\ 2\ 4\ 1\ 2\ 1\ 3\ 2\ 3\ 2\ 4}$

$\frac{1\ 2\ 1\ 3\ 2\ 3\ 2\ 4\ 1\ 2\ 1\ 3\ 2\ 3\ 2\ 4}{2\ 3\ 2\ 4\ 3\ 4\ 3\ 5\ 2\ 3\ 2\ 4\ 3\ 4\ 3\ 5}$

$\frac{5\ 4\ 5\ 3\ 4\ 3\ 4\ 2\ 5\ 4\ 5\ 3\ 4\ 3\ 4\ 2}{4\ 3\ 4\ 2\ 3\ 2\ 3\ 1\ 4\ 3\ 4\ 2\ 3\ 2\ 3\ 1}$

$\frac{4\ 3\ 4\ 2\ 3\ 2\ 3\ 1\ 4\ 3\ 4\ 2\ 3\ 2\ 3\ 1}{5\ 4\ 5\ 3\ 4\ 3\ 4\ 2\ 5\ 4\ 5\ 3\ 4\ 3\ 4\ 2}$ etc.

$\frac{2\ 3\ 2\ 4\ 3\ 4\ 3\ 5\ 2\ 3\ 2\ 4\ 3\ 4\ 3\ 5}{1\ 2\ 1\ 3\ 2\ 3\ 2\ 4\ 1\ 2\ 1\ 3\ 2\ 3\ 2\ 4}$

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

No 5^b *m. s.*
due ottave bassa

Through all the keys
Durch alle Tonarten
 Dans tous les tons
En todos los tonos

No 5^c *m. d. f-mf-p*

No 5^d *m. s. f-mf-p*

Nº 5^e *Allegro f - mf - p*

5 4 5 4 2 1 2 1 5 4 5 4 2 1 2 1 5 4 5 4 2 1 2 1 simile

5 4 5 4 2 1 2 1 5 4 5 4 2 1 2 1 simile

For the third finger.

Für den dritten Finger.

Pour le troisième doigt.

Para el tercer dedo.

Nº 5^f *Allegretto f - mf - p*

m.d. 3 4 3 2 3 1 3 2 3 4 3 5 3 4 3 2 3 1 3 2 3 4 3 5 3 4 3 2 3 1 3 2 3 4 3 5
m.s. 3 2 3 4 3 5 3 4 3 2 3 1 3 2 3 4 3 5 3 4 3 2 3 1 3 2 3 4 3 5 3 4 3 2 3 1

3 2 1 3 2 3 4 3 5 3 4 2 1 3 2 4 3 5 3 5 3 etc.

Chromatic finger exercises.

They are of special worth in the development of a virtuoso technic, for they not only give the hand strength, but flexibility. Tausig was the first to develop these chromatic exercises in a virtuosic sense. The following exercises have, as a special feature, the consistent working out of the accents. In conjunction with these exercises one should practise those given in the section marked "For flexibility of the hand."

Chromatische Fingerübungen.

Sie sind von ganz besonderem Wert für die Ausbildung einer virtuoshaften Technik, denn sie verleihen der Hand nicht allein Kraft, sondern auch Gelenkigkeit. Tausig war wohl der erste, der sie im virtuosischen Sinne ausgearbeitet hat. Folgende Übungen zeichnen sich durch die consequente Ausnutzung der Akzente aus. Im Zusammenhang mit diesen chromatischen Übungen sind die Übungen "für Gelenkigkeit der Hand" aufzunehmen.

Exercices Chromatiques de doigts.

Ils sont d'une valeur spéciale pour le développement d'une technique de virtuose, car ils donnent à la main, non seulement la force, mais aussi la flexibilité. Tausig a été le premier à développer les exercices chromatiques dans le sens de la virtuosité. Les exercices suivants ont comme caractéristique l'emploi, logiquement développé, des accents. On prendra, avec les exercices suivants, ceux qui se trouvent sous la rubrique "Pour la souplesse de la main."

Ejercicios cromáticos de dedos.

Son de gran utilidad para el desarrollo de una técnica de "virtuoso," pues dan a la mano, no solo fuerza, sino flexibilidad. Tausig fué el primero en desarrollar estos ejercicios en el sentido de la virtuosidad. Los ejercicios siguientes se caracterizan por el empleo, desarrollado consistentemente, de los acentos. Junto con estos ejercicios, se tomarán los que se encuentran en la sección titulada "Para la flexibilidad de la mano."

Nº 6

Repeat with the other fingerings. | Wiederholen, jedoch mit den anderen Fingersätzen. | Répétez avec les autres doigtés. | Repetir con las otras digitaciones.

Nº 7

Repeat with $\frac{234}{432}$ an octave higher, and with $\frac{123}{321}$ an octave lower. | Man wiederhole mit $\frac{234}{432}$ eine Oktave höher, und mit $\frac{123}{321}$ eine Oktave tiefer. | Répétez avec $\frac{234}{432}$ une octave plus haut, et avec $\frac{123}{321}$ une octave plus bas. | Repetase con $\frac{234}{432}$ una octava más alta, y con $\frac{123}{321}$ una octava más baja.

No 8

Repeat with $\frac{1234}{4321}$ an octave lower.

Man wiederhole mit $\frac{1234}{4321}$ eine Oktave tiefer.

Répétez avec $\frac{1234}{4321}$ une octave plus bas.

Repetir con $\frac{1234}{4321}$ una octava más baja.

No 9

For other chromatic finger exercises see Chapter "Flexibility of the hand."

Für andere chromatische Fingerübungen siehe Abschnitt "Gelenkigkeit der Hand."

Pour d'autres exercices chromatiques de doigts voir le chapitre "Flexibilité de la main."

Para otros ejercicios cromáticos de dedos, véase el Capítulo "Flexibilidad de la mano."

Special exercises with notes held.

Most of the following exercises belong more properly in the chapter of extensions. Yet I have placed them here because, as a rule, the pupils consider extensions a speciality, to be practised only now and again, and it is as *finger exercises* that the following exercises give the best results. Using them, all the sinews and ligaments of the fingers and of the hand are stretched in all directions, and are made remarkably strong, supple and active, so that even after going over all these exercises once the hand will feel much stronger, more agile and more flexible.

In many of these exercises which, be it said by the way, are very difficult and only suitable for advanced pupils, there appears a new feature which, as far as I know, has not been mentioned in any pedagogical work; I mean the systematic development of the generally neglected, yet valuable *side motion* and flexibility of fingers, wrists and forearms. It plays a not sufficiently valued and yet most important role in the development and in the *maintaining* of virtuosic piano technic.

Besondere Übungen mit gehaltenen Noten.

Die meisten der folgenden Übungen gehören eigentlich in das Kapitel der Streckübungen, ich habe sie jedoch hierhergesetzt, weil der Schüler Streckübungen im allgemeinen als etwas besonderes betrachtet, das nur hier und da geübt zu werden braucht. Gerade aber leisten die folgenden Übungen als Fingerübungen die vortrefflichsten Dienste. Durch sie werden alle Sehnen und Bindungen der Finger, sowie der Hand, nach allen Richtungen gestreckt und auffallend kräftig, geschmeidig und beweglich gemacht, so dass die Hand selbst schon nach einem einmaligem Durchgehen aller dieser Übungen ganz bedeutend kräftiger, flinker und lockerer wird.

Bei vielen dieser Übungen, die, nebenbei bemerkt, sehr schwierig und daher nur für vorgeschrittene Schüler bestimmt sind, tritt eine neue Erscheinung zutage, welche nach meinem Wissen bisher in keinem pädagogischen Werke erörtert wurde. Ich meine damit die systematische Ausbildung der vielfach vernachlässigten und doch so bedeutenden seitlichen Bewegung, der Geschmeidigkeit der Finger, Gelenke, sowie der Vorderarme. All dies spielt eine bis jetzt nicht gebührend anerkannte, dabei aber höchst wichtige Rolle zwecks Entfaltung und Beibehaltung einer grossen, virtuosenhaften Klaviertechnik.

Exercices spéciaux avec notes tenues.

La plupart des exercices suivants devraient en réalité se trouver dans le chapitre des extensions. Je les ai mis ici parce que l'élève, en général, considère les extensions comme quelque chose de spécial et qui n'a besoin d'être étudié que de temps en temps; or, c'est justement comme *exercices de doigts* que les exercices suivants donnent les meilleurs résultats. Ils ont pour effet d'étirer les tendons et les ligaments des doigts dans tous les sens et de les rendre remarquablement plus forts, plus agiles et plus souples, de sorte que, même lorsqu'on ne les joue qu'une seule fois, on sent la main plus forte, plus agile et plus flexible.

Dans beaucoup de ces exercices, lesquels, soit dit en passant, sont très difficiles et ne doivent être employés que par les élèves avancés, apparaît un nouveau procédé, lequel, que je sache, n'a encore été mentionné dans aucune oeuvre pédagogique; je veux parler de l'éducation systématique (généralement négligée et pourtant si précieuse) du mouvement latéral et de la flexibilité latérale, des doigts, des poignets et des avant-bras. Ce mouvement et cette flexibilité latérale jouent un rôle insuffisamment apprécié, et pourtant très important, dans l'acquisition et la conservation d'une grande virtuosité technique du piano.

Ejercicios especiales con notas tenidas.

La mayor parte de los ejercicios siguientes pertenecen en realidad al capítulo de las extensiones. Los he puesto aquí porque, en general, el discípulo considera las extensiones como algo especial, que no se necesita estudiar más que de vez en cuando, y justamente los ejercicios siguientes dan, como ejercicios de dedos, los mejores resultados. Estiran los tendones y los ligamentos de los dedos en todos sentidos, y los hacen notablemente más fuertes, más ágiles y más flexibles, de suerte que aun cuando no se ejecutan más que una sola vez todos estos ejercicios, se siente la mano más fuerte, ligera y ágil.

En muchos de estos ejercicios, los cuales, sea dicho de paso, son muy difíciles y solamente destinados a discípulos avanzados, aparece un nuevo procedimiento, el cual, que yo sepa, no ha sido aún mencionado en ninguna obra pedagógica: me refiero a la educación sistemática (en general descuidada y sin embargo de tanto valor) del movimiento lateral y de la flexibilidad lateral de los dedos, de la muñeca y del antebrazo. Este movimiento y esta flexibilidad lateral ejercen influencia no bastante apreciada y, sin embargo, muy importante, en el desarrollo y conservación de una gran virtuosidad técnica en la ejecución pianística.

(♩ = 112-132)

Nº 1

5 4 3 2 3 4 5 2 3 4 3 5 5 3 2 5 4 3 5

etc.

Nº 2

♩ - Moderato

2 3 4 3 4 5 4 2 3 4 3 4 5 4 2 3 4 3 4 5 4

etc.

etc.

etc.

etc.

etc.

etc.

The notes between parenthesis should only be practised by hands large enough, or well developed.

Die zwischen Klammern geschriebenen Noten sollen nur von grossen, oder gut ausge-
dehten Händen geübt werden.

Les notes entre paren-
thèses ne doivent être é-
tudiées que par des mains
assez grandes, ou bien dé-
veloppées.

Las notas entre paréntesis
no se deben estudiar si las
manos no son bastante gran-
des, o bien desarrolladas.

Nº 3

The musical score for exercise Nº 3 consists of eight staves of music. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), and time signatures. Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are grouped in parentheses, indicating they should only be practiced by hands large enough or well developed. The score includes a variety of musical intervals and patterns, such as ascending and descending scales, and chords. The exercise concludes with the word "etc." at the end of the final staff.

etc.

♩ = Andante

Nº 4

The musical score for N° 4 is written for piano and bass. It consists of five systems of two staves each. The tempo is marked 'Andante' with a quarter note equal to one beat. The key signature is one flat (B-flat). The score includes numerous fingerings (1-5) and accidentals (sharps, flats, naturals) throughout the piece. The first system shows a complex pattern of eighth and sixteenth notes with many accidentals. The second system continues this pattern. The third system shows a more varied rhythmic pattern with some longer notes. The fourth system features a more melodic line in the upper staff. The fifth system concludes the piece with a final cadence.

№ 5

(♩ = 108)

First system of musical notation for No. 5, measures 1-8. The tempo is marked (♩ = 108). The key signature has one flat (B-flat). The first staff (treble clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff (bass clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system concludes with a first ending bracket (1) and a second ending bracket (2).

Second system of musical notation for No. 5, measures 9-16. The first staff (treble clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff (bass clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system concludes with a first ending bracket (1) and a second ending bracket (2).

Third system of musical notation for No. 5, measures 17-24. The first staff (treble clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff (bass clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system concludes with a first ending bracket (1) and a second ending bracket (2).

Fourth system of musical notation for No. 5, measures 25-32. The first staff (treble clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff (bass clef) contains a sequence of eighth and sixteenth notes with fingerings: 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system concludes with a first ending bracket (1) and a second ending bracket (2).

First system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 4, 3, 2, 4, 3, 2, 1, 2, 1, 3. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 4, 3, 1, 2, 3, 1, 2, 1, 3. The system concludes with two first endings (1 and 2) separated by a double bar line. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

Second system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 3, 1, 2, 1, 3. The system concludes with two first endings (1 and 2) separated by a double bar line. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

Third system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 3, 1, 2, 1, 3. The system concludes with two first endings (1 and 2) separated by a double bar line. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

Fourth system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 3, 1, 2, 1, 3. The system concludes with two first endings (1 and 2) separated by a double bar line. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

First system of musical notation for piano. The treble clef staff contains a melodic line with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The bass clef staff contains a supporting line with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 1. The system concludes with a repeat sign and two endings. Ending 1 is a single measure. Ending 2 is a two-measure phrase with fingerings 3, 2, 1, (4), 2 in the treble and 3, 2, 1, 2 in the bass.

Second system of musical notation for piano. The treble clef staff contains a melodic line with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The bass clef staff contains a supporting line with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 1. The system concludes with a repeat sign and two endings. Ending 1 is a single measure. Ending 2 is a two-measure phrase with fingerings 3, 2, 1, 2 in the treble and 3, 1, 1, 2 in the bass, with a (2) below the final note.

Third system of musical notation for piano. The treble clef staff contains a melodic line with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The bass clef staff contains a supporting line with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 1. The system concludes with a repeat sign and two endings. Ending 1 is a single measure. Ending 2 is a two-measure phrase with fingerings 3, 2, 1, (1), 2 in the treble and 3, 2, 1, 2 in the bass.

Fourth system of musical notation for piano. The treble clef staff contains a melodic line with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The bass clef staff contains a supporting line with fingerings 5, 3, 2, 4, 3, 3, 1, 2, 1, 3, 1. The system concludes with a repeat sign and two endings. Ending 1 is a single measure. Ending 2 is a two-measure phrase with fingerings 3, 2, 1, 2 in the treble and 3, 2, 1, 2 in the bass. The system ends with a double bar line and a final chord in the bass clef.

Be sure that the fingers which hold the whole notes keep the keys well down and do not let them rise. Small hands should not strive to keep the whole note marked in a parenthesis.

Man Sorge dafür, dass die Finger, welche die ganzen Noten zu halten haben, die Tasten gut eingedrückt halten und dieselben nicht wieder aufkommen lassen. Kleinere Hände sollen die zwischen Klammern stehende ganze Note nicht festhalten.

Faites attention à ce que les doigts qui doivent tenir les rondes gardent les touches enfoncées et ne les laissent pas remonter. Les mains trop petites ne doivent pas essayer de garder la ronde entre parenthèse.

Cuidese de que los dedos que tienen que sostener las redondas guarden las teclas hundidas y no dejen que estas vuelvan a subir. Las manos demasiado pequeñas no deben tratar de guardar la redonda que se halla entre paréntesis.

No 6

$\text{♩} = 92 - 96$

The musical score for No. 6 consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first system includes fingerings (1-5) and a tempo marking of 92-96. The second and third systems continue the piece with various key signatures and repeat signs. The piece ends with 'etc.'.

(♩ = 92 - 96)

№ 7

First system of musical notation for No. 7, measures 1-4. The music is in 12/8 time, key of D major (two sharps). The first measure contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second measure contains a quarter note in the right hand and a quarter note in the left hand. The third measure contains a quarter note in the right hand and a quarter note in the left hand. The fourth measure contains a quarter note in the right hand and a quarter note in the left hand. Fingering numbers are provided for the right hand: 3, 4, 5, 2, 5, 4, 2, 4, 5, 2, 5, 4, 2, 4, 5, 2, 5, 4.

Second system of musical notation for No. 7, measures 5-8. The music continues with eighth and quarter notes in both hands. The key signature changes to D minor (two flats) in measure 7.

Third system of musical notation for No. 7, measures 9-12. The music continues with eighth and quarter notes in both hands. The key signature remains D minor.

Fourth system of musical notation for No. 7, measures 13-16. The music continues with eighth and quarter notes in both hands. The key signature remains D minor.

Fifth system of musical notation for No. 7, measures 17-20. The music continues with eighth and quarter notes in both hands. The key signature changes to D major (two sharps) in measure 19.

Sixth system of musical notation for No. 7, measures 21-24. The music continues with eighth and quarter notes in both hands. The key signature remains D major.

The square notes should be pressed down silently. Good for speed and side motion of the 5th finger.

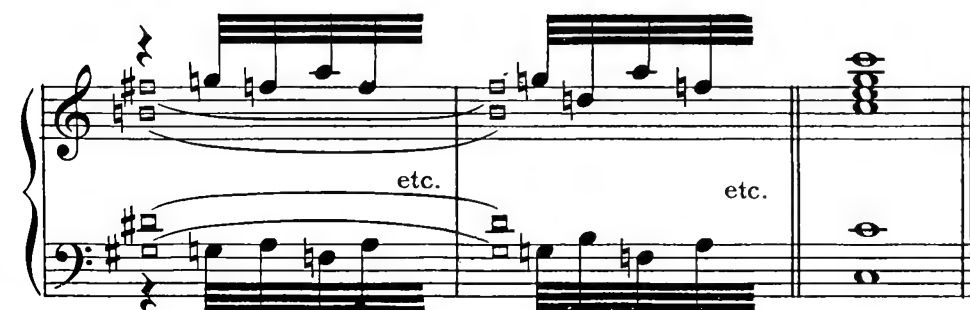
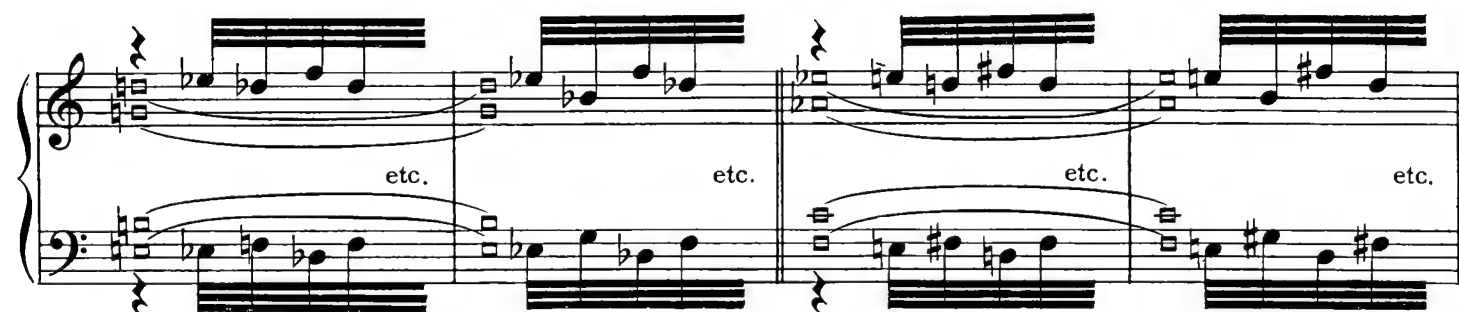
Die Quadratnoten sind tonlos einzudrücken. Gut für Schnelligkeit und seitliche Bewegung des fünften Fingers.

Les notes carrées doivent être enfoncées silencieusement. Bon pour la vitesse et le mouvement latéral du 5^e me doigt.

Húndanse silenciosamente las notas cuadradas. Bueno para la rapidez y movimiento lateral del 5^o dedo.

Nº 8

Presto (♩ = 132-152)



Side motion of the 4th finger.	<i>Seitliche Bewegung des 4ten Fingers.</i>	Mouvement latéral du 4 me doigt.	<i>Movimiento lateral del 4º dedo.</i>
-----------------------------------	---	-------------------------------------	--

Nº 9

Moderato (♩ = 84)

Side motion of the thumb.	<i>Seitliche Bewegung des Daumens.</i>	Mouvement latéral du pouce.	<i>Movimiento lateral del pulgar.</i>
------------------------------	--	--------------------------------	---

Nº 10

Allegretto (♩ = 96-120)

Side motion of 4th and
5th fingers.

*Seitliche Bewegung des
4ten und des 5ten Fingers.*

Mouvement latéral du
4me et 5me doigt.

*Movimiento lateral del
4º y del 5º dedo.*

Nº 11

(♩ = 69-92)

Side motion of the 3rd
finger.

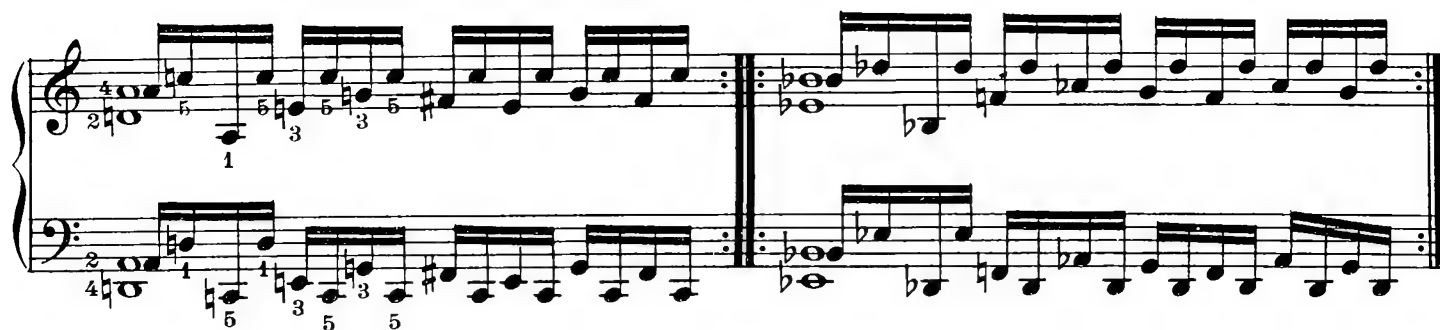
*Seitliche Bewegung des
3ten Fingers.*

Mouvement latéral du
3me doigt.

*Movimiento lateral del
3er dedo.*

(♩ = 92-132)

Nº 12

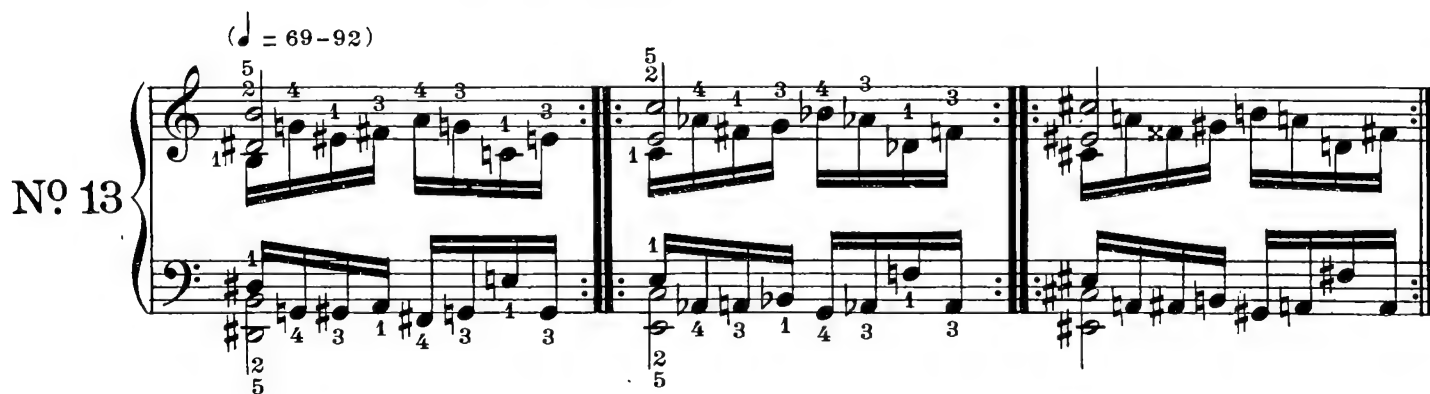


Side motion of the 3rd
and 4th fingers.

*Seitliche Bewegung des
3ten und 4ten Fingers.*

Mouvement latéral du
3me et 4me doigt.

*Movimiento lateral del
3er y 4o dedo.*



Side motion of the thumb.	<i>Seitliche Bewegung des Daumens.</i>	Mouvement latéral du pouce.	<i>Movimiento lateral del pulgar.</i>
------------------------------	--	--------------------------------	---

Nº 14

(♩ = 92-132)

Side motion of the
2nd finger.

*Seitliche Bewegung des
2ten Fingers.*

Mouvement latéral du
2^{me} doigt.

*Movimiento lateral del
2º dedo.*

m. d. (♩ = 76)

Nº 15

The musical score for exercise No. 15 is presented in seven staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'm. d.' (moderato) with a quarter note equal to 76 beats per minute. The exercise is a continuous sequence of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 above the notes. The pattern involves ascending and descending runs with specific fingerings for the 2nd finger's lateral motion. The final staff ends with 'etc.' and a repeat sign.

Musical notation for a bassoon part, consisting of six staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and fingerings. The first staff is marked "m. s." and "(♩ = 76)". The music is written in a single system, with each staff containing a continuous melodic line. The notation is complex, with many accidentals and fingerings indicated by numbers 1-3 and 2-1. The piece concludes with a final staff marked "etc."

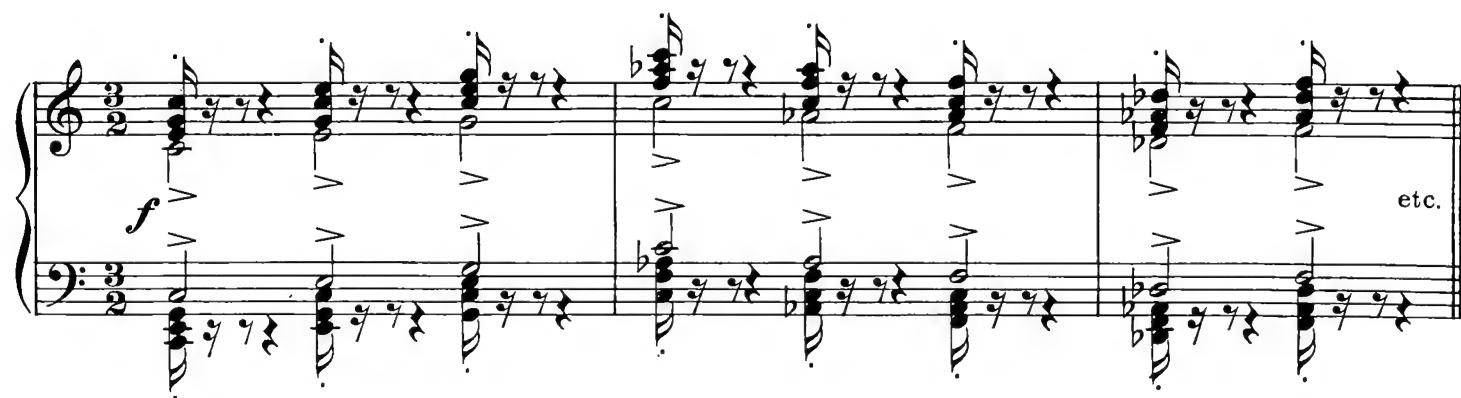
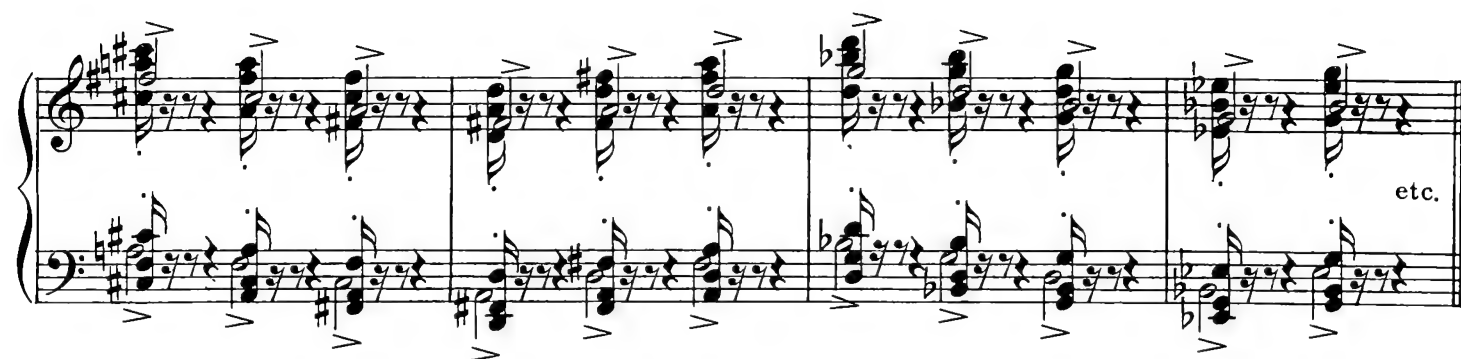
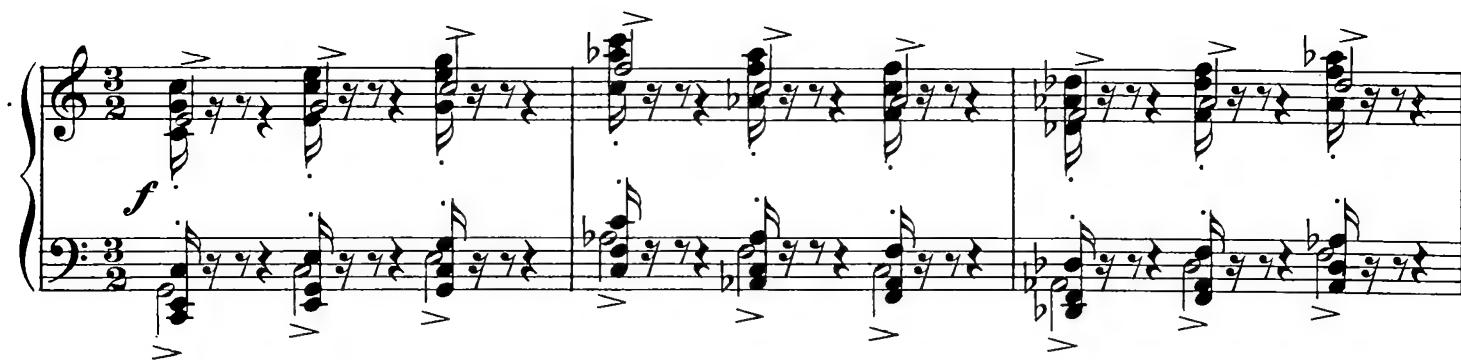
Exercises for strengthening the individual fingers, for evenness of touch, and as a preparation for the acquisition of the "singing" tone.

Übungen zur Kräftigung der einzelnen Finger, Ebenmässigkeit des Anschlages, und als Vorbereitung zur Erlangung des "singenden" Tones.

Exercices pour fortifier les doigts, pour l'égalité du toucher et comme préparation pour l'acquisition du "son chantant."

Ejercicios para dar fuerza a los dedos, para igualdad del "toucher" y como preparación para la adquisición del "sonido cantante!"

The image displays four systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed for finger strengthening and evenness of touch. Each system includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulations (e.g., accents, slurs). The exercises are arranged in a sequence that progresses through different fingerings and articulations. The first system is in C major, the second in D major, the third in E major, and the fourth in F major. Each system ends with a double bar line and the word "etc." indicating that the exercises can be continued.

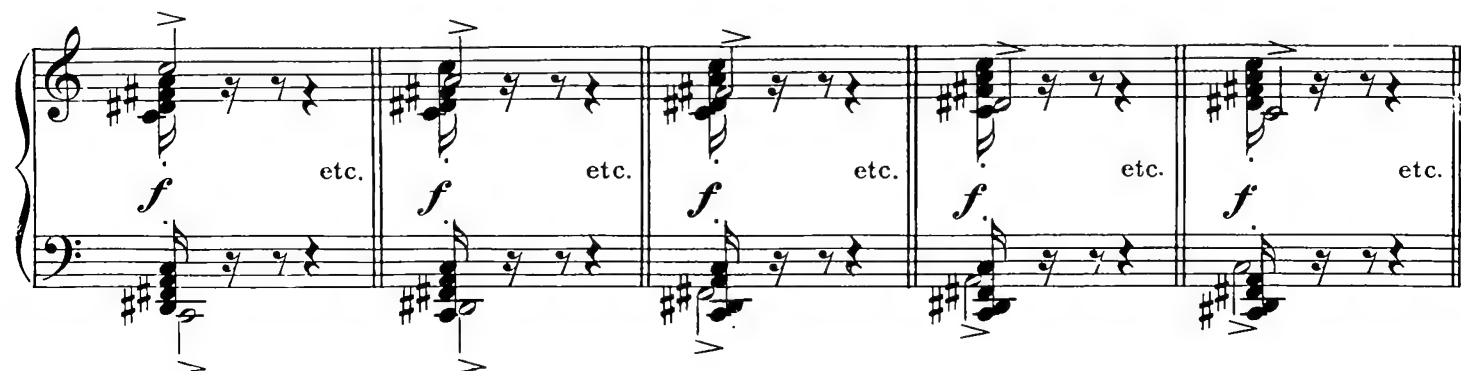


Practise all diminished seventh chords in the same manner.

Man übe in gleicher Weise alle verminderten Septime-nakkorde.

Étudiez de la même façon tous les accords de septième diminuée.

Estúdiense de la misma manera todos los acordes de sétima disminuida.



Exercises in diminished seventh.

With these I am including only such as are effective beyond question; but hundreds can be devised, as is proved by the special books by I. Philipp and Edward Mac Dowell.

In all these exercises l.h. plays two octaves lower. Legato *f* and *p*, finger staccato *f* and *p*.

Übungen in verminderten Septimen.

Ich bringe hier nur solche, die zweifellos von Wirkung sind; es können aber hunderte erdacht werden, wie es ja auch die besonderen Hefte beweisen, welche I. Philipp und E. Mac Dowell herausgebracht haben.

*Bei allen diesen Übungen spielt die l. H. zwei Oktaven tiefer. Legato *f* und *p*, Finger-staccato *f* und *p*.*

Exercices de septième diminuée.

Je ne donne ici que ceux dont la valeur et l'effet ne peuvent être mis en doute; mais il est possible d'en inventer des centaines, comme le prouvent les cahiers spéciaux publiés par I. Philipp et par E. Mac Dowell.

Dans tous ces exercices la m.g. joue deux octaves plus bas. Légato *f* et *p*, staccato de doigts *f* et *p*.

Ejercicios de sétima disminuida.

Sólo doy aquí los que son de un valor y efecto indiscutibles; pero se les puede idear por centenares, como lo prueban los cuadernos especiales publicados por I. Philipp y E. Mac Dowell.

*En todos estos ejercicios la m. iz. toca dos octavas más bajo. Legato *f* y *p* y staccato de dedos *f* y *p*.*

(♩ = 92-132)

Nº 1

Nº 2

[illegible]

Nº 4

Musical notation for Exercise No. 4, featuring treble clef, key signature of one sharp (F#), and common time. The exercise consists of several measures with fingerings indicated above or below notes.

№ 5

etc.

№ 6



5 4 3 2 3 2 1 2 3 4 4

1 2 3 4 3 4 5 4 3 2 3 2

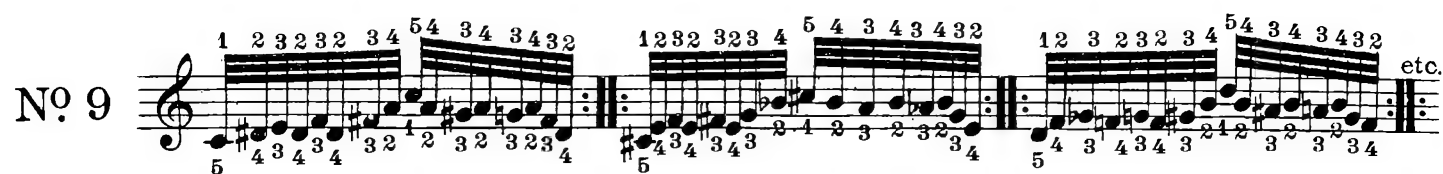
1 2 3 4 3 4 5 4 3 2 3 2

etc.

№ 7

etc.

[illegible]



I. Philipp*)
Exercises for the independence of the fingers



Rosenthal - Schytte, { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels



*) By permission of G. Schirmer, New York.

Special exercises
for the 4th and the 5th
fingers.

It is not necessary to explain the need of these exercises; most fourth and fifth fingers are weak.

*Besondere Übungen
für den vierten und
fünften Finger.*

*Über die Wichtigkeit dieser
Übungen braucht nicht
gesprochen zu werden; fast
jeder vierte und fünfte
Finger ist schwach.*

Exercices spéciaux
pour le 4^{me} et 5^{me}
doigt.

Il n'est guère nécessaire d'expliquer l'importance de ces exercices; la plupart des personnes ont des quatrièmes et cinquièmes doigts faibles.

*Ejercicios especiales
para el 4º y el 5º
dedo.*

No es necesario explicar la importancia de estos ejercicios; la mayor parte de las personas tienen débiles los cuartos y quintos dedos.

(♩ = 84-116)

Nº 1

The musical score consists of five systems, each with a treble and bass staff. The exercise is a scale for the fourth and fifth fingers. The first system is in C major, the second in D major, the third in E major, the fourth in F major, and the fifth in G major. Each system includes fingerings (1-5) and accents (>) to guide the performer. The score ends with 'etc.'

etc.

(♩ = 92-132)

Nº 2 *m. s. due ottave bassa*

etc. 4 5 2 1 4 5 2 1 etc.

Nº 3 *m. s. due ottave bassa* *f-mf-p*

(♩ = 92-132)

Nº 4 $(\text{♩} = 116-152)$

f

m.s. due ottave bassa

Nº 5 $(\text{♩} = 116-152)$

f

Nº 6 $(\text{♩} = 92-132)$

(p - mf - f)

8

8

etc.

(♩ = 104 - 132)

Nº 7

m. s. due ottave bassa

(♩ = 80 - 108)

Nº 8

m. s. due ottave bassa

(♩ = 92 - 132) *f-p*

Nº 9

m. s. due ottave bassa

For flexibility
of the hand.

Do not let the hand jump up between groups of 4 32nd notes, but play smoothly and let the hand glide along easily. The thumb should pass over the fourth finger with a side motion; thus, too, the second finger over the fifth.

*Für Gelenkigkeit
der Hand.*

Man springe nicht nach jeder Gruppe von vier 32stel, sondern spiele glatt, mit leichtem Weiterrücken der Hand. Der Daumen wird mit seitlicher Bewegung über den vierten Finger gebracht, ebenso der zweite Finger über den fünften.

Pour la souplesse
de la main.

Il ne faut pas que la main saute à chaque groupe de quatre triple croches; jouez avec égalité et laissez la main se déplacer avec aisance. Le pouce doit passer par dessus le 4^{me} doigt, le 2^{me} doigt par dessus le 5^{me}, mais par un mouvement latéral.

*Para la flexibilidad
de la mano.*

La mano no debe saltar a cada grupo de cuatro triple corcheas; tóquese con igualdad y haciendo que la mano se mueva con facilidad. El pulgar debe pasar por encima del 4^o dedo, el segundo por encima del quinto, pero por medio de un movimiento lateral.

(♩ = 112 - 152)

Nº 1
*m. s. una
ottava bassa*

Nº 2
*m. s. una
ottava bassa*

Not too slow and not too loud. Play with dexterity and with a light legato.

Nicht zu langsam und nicht zu kräftig. Mit flinker Beweglichkeit und leichtem legato.

Pas trop lent et pas trop fort. Jouez avec vivacité et adresse, et employez un léger legato.

No demasiado lento ni demasiado fuerte. Ejecútese con vivacidad y destreza, empleando un ligero legato.

(♩ = 92-96)

No 3

m. s. due ottave bassa

Repeat four times.
Wiederhole viermal.
Répétez quatre fois.
Repítase cuatro veces.

etc.

Also to be recommended as a "rest exercise" after stretching or octave exercises.

Auch als "Erholungsübung" nach Streckungen oder Oktavenspiel empfehlenswert.

Aussi comme "exercice de repos" après des exercices d'extension ou d'octaves.

Tambien como "ejercicio de reposo" después de ejercicios de extensión o de octavas.

(♩ = 104 - 152) *p - mp*

Nº 4

m.s. una ottava bassa

The following four exercises complete this collection of "flexibility" exercises which, unfailingly, will give the industrious, conscientious student the desired elasticity and flexibility of hand. It is however taken for granted that the chromatic exercises at the beginning of the Chapter of finger exercises, have been studied.

Die vier folgenden Übungen vervollkommen diese Reihe von Geschmeidigkeitsübungen, welche ganz sicherlich dem fleissigen, gewissenhaften Schüler die erwünschte Elastizität und Biegsamkeit der Hand verleihen werden, vorausgesetzt, dass die chromatischen Übungen am Anfang des Kapitels der Fingerübungen durchgenommen worden sind.

Les quatre exercices suivants complètent cette série d'exercices de "flexibilité" laquelle ne peut manquer de donner, à l'élève appliqué et conscientieux, l'élasticité et la souplesse de main désirées. Il est pourtant sous-entendu que les exercices chromatiques, au commencement du Chapitre des exercices de doigts, ont été travaillés.

Los cuatro siguientes completan esta serie de ejercicios de "flexibilidad," la cual seguramente dará al discípulo trabajador y concienzudo, la deseada elasticidad y flexibilidad de mano. Queda sobrentendido que habrá estudiado antes los ejercicios cromáticos, al principio del Capítulo de ejercicios de dedos.

Lento, Andante, Moderato, Allegro *p - mp*

Nº 5

m.s. due ottave bassa

(♩ = 80 - 92)

Musical score for No. 7, Op. 10, No. 7, by Frédéric Chopin. The score is in G major, 4/4 time, and consists of four systems of piano and bass staves. The first system is marked *mf* and includes fingering numbers. The subsequent systems continue the piece with various musical notations and fingerings.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody features a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into four measures by vertical bar lines. The first measure of the melody is marked with a '1' and a '5' below the notes. The second measure is marked with a '2' and a '5' below the notes. The third measure is marked with a '1' and a '2' below the notes. The fourth measure is marked with a '1', '2', '3', and '4' below the notes. The bass staff has similar markings: the first measure is marked with a '4', '5', and '2' below the notes; the second measure is marked with a '2' and a '5' below the notes; the third measure is marked with a '1' and a '4' below the notes; and the fourth measure is marked with a '3' and a '2' below the notes.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score ends with a double bar line and a repeat sign.

Nº 8

(♩ = 92 - 132)

m. s. una ottava bassa

The 'Fingering' section shows the specific fingerings for the melody and bass line. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody is divided into two measures by a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4, and the second measure contains F#4, E4, D4, C4. The bass line is divided into three measures. The first measure contains the notes G3, F3, E3, D3, C3, B2, A2, and the second measure contains G2, F2, E2, D2, C2, B1, A1. The third measure contains G1, F1, E1, D1, C1, B0, A0. The fingering numbers are written above the melody notes and below the bass notes. The melody fingering is 1 2 3 5 1 2 3 4 5. The bass fingering is 5 3 2 1 5 4 3 2 1 5 3 2 1 5 4 3 2 1 5.

The 'Fingering' exercise consists of two staves. The first staff is in treble clef and the second is in bass clef. Both staves contain a sequence of notes with fingerings indicated by numbers 1-5. The first staff has a repeat sign and a double bar line. The second staff has a repeat sign and a double bar line.

Finger exercises with combined legato and staccato touch for one hand.

The correct execution accomplished at the same time and with one hand of the two kinds of touch: legato and staccato, presupposes a smooth and advanced technique. For interesting examples see the Chapter: "Legato - Staccato - Portamento."

Fingerübungen mit gleichzeitigem Legato und Staccatoanschlag in einer Hand.

Für die richtige, gleichzeitige Ausführung der beiden Anschlagsarten legato und staccato mit einer Hand, ist schon eine ziemlich ausgefeilte, fortgeschrittene Technik erforderlich. Betreffs interessanter Beispiele nehmen man Einsicht in das Kapitel: "Legato-Staccato-Portamento".

Exercices de doigts avec combinaison du legato et du staccato dans une main.

L'exécution correcte, accomplie en même temps et avec une main seule, des deux sortes de toucher: legato et staccato requièrent déjà une technique bien nivelée et avancée. Voyez les intéressants exemples dans le Chapitre: "Légato - Staccato - Portamento".

Ejercicios de dedos con combinacion del legato y staccato en una mano.

La ejecución correcta, en un mismo tiempo y con una mano sola, de las dos clases de "toucher" legato y staccato, requiere ya una técnica muy uniforme y avanzada. Véanse los interesantes ejemplos del Capítulo: "Legato-Staccato-Portamento".

(♩ = 76 - 92)

m.d.

No 1

m.s.

The musical score is for a single-hand exercise, labeled 'No 1'. It is written for the right hand (m.d.) on a treble clef staff and the left hand (m.s.) on a bass clef staff. The tempo is marked as (♩ = 76 - 92). The key signature has one flat (B-flat). The exercise consists of two systems of staves. In the first system, the right hand plays a sequence of eighth notes with fingerings 5, 3, 4, 5, 4, 5, 3, 2, 1, 2, while the left hand plays a sequence of eighth notes with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The second system continues the exercise with similar patterns, ending with 'etc.' in both staves. The notation includes slurs and accents to indicate the legato and staccato touches.

m.d.

№ 2

m.s.

m.d.

№ 3

m.s.

m.d.

№ 4

m.s.

№ 5

Finger exercises with crossing of hands.

The crossing of hands occurs so often in piano playing that it is wise to prepare, by a certain amount of practice, for the very awkward passages that are encountered at times. In the chapters of diatonic and chromatic scales as well as of arpeggios, stress has been laid on the necessity of practising such technical features also with crossed hands. In addition the following exercises possess the merit of greatly developing the independence of fingers. Practise them loud, and also soft.

Fingerübungen mit Überkreuzen der Hände.

Das Überkreuzen der Hände kommt beim Klavierspiel so häufig vor, dass es ratsam ist, durch einige Übungen auf solche manchmal recht unangenehme Stellen vorbereitet zu sein. In den Kapiteln der diatonischen und chromatischen Tonleitern, sowie der Arpeggien, ist bereits die Notwendigkeit betont worden, diese Gattungen der Technik auch mit überkreuzten Händen zu üben. Folgende Übungen haben ausserdem den Vorteil, dass sie eine grosse Unabhängigkeit der Finger entwickeln. Man übe sie laut und auch leise.

Exercices de doigts avec croisement de mains.

Le croisement des mains a lieu si souvent dans le jeu du piano qu'il est bon de se préparer, par l'étude, aux passages, souvent fort désagréables, qu'on est apte à rencontrer. Dans les chapitres des gammes diatoniques et chromatiques et des arpèges la nécessité a été démontrée de les travailler aussi avec les mains croisées. Les exercices suivants ont d'ailleurs le mérite de développer l'indépendance des doigts. Etudiez les forte et aussi piano.

Ejercicios de dedos con manos cruzadas.

El cruzar las manos ocurre tan a menudo en el juego del piano que conviene prepararse, por el estudio, para los pasajes, a veces muy incómodos que se encuentran con frecuencia. En los capítulos de las escalas diatónicas y cromáticas, y también de arpeggios, ya quedó demostrada la necesidad de ejecutar estas partes técnicas también con las manos cruzadas. Los ejercicios siguientes poseen además el mérito de desarrollar la independencia de los dedos. Se ejecutarán fuerte y también piano.

(♩ = 76 - 100)

m.d.
Nº 1
m.s.

sopra

etc.

(♩ = 100 - 138)

m.d.

№2

m.s.

sopra

First system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system is divided into two measures by a bar line.

Second system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 2, 4, 5, 4, 2, 4, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system is divided into two measures by a bar line.

Third system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system is divided into two measures by a bar line.

Fourth system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system is divided into two measures by a bar line. The word "etc." is written at the end of the right hand part.

(♩ = 76 - 108)

m.d.

Nº 3

m.s.

sopra

etc.

(♩ = 116 - 138)

legato

m.d.

Nº 4

m.s.

sopra

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is complex, featuring many beamed notes and intricate fingerings indicated by numbers 1 through 5. The key signature is mostly one flat (B-flat), with some systems showing a change to two flats (B-flat and E-flat). The first four systems are in 2/4 time, while the fifth system appears to be in 3/4 time. The notation is dense and technical, typical of advanced piano exercises or études. The final system ends with the word "etc." indicating that the piece continues.

non legato

m.d.

Nº 5

legato

m.s.

sopra

First system of musical notation for piano, measures 1-4. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes.

Second system of musical notation for piano, measures 5-8. The right hand continues with chords and single notes, and the left hand maintains the eighth-note pattern. Fingering numbers are visible below the notes.

Third system of musical notation for piano, measures 9-12. The right hand continues with chords and single notes, and the left hand maintains the eighth-note pattern. Fingering numbers are visible below the notes. The system ends with the word "etc." in the right hand.

m.d.
Nº 6
m.s.

legato

(♩ = 92-116)

Fourth system of musical notation for piano, measures 13-16. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes. The system ends with a double bar line and a key signature change to three flats.

Fifth system of musical notation for piano, measures 17-20. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes. The system ends with a double bar line and a key signature change to three flats.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various key signatures (D major, B major, C major, F major, and D major) and musical notation such as eighth notes, sixteenth notes, and slurs. The first four systems end with a double bar line and a repeat sign. The fifth system ends with the word "etc." indicating the piece continues.

For speed and lightness of fingers and flexibility of hand.

The grace notes should be played as rapidly as possible.

No 1

(♩ = 76-92)



m. s. una ottava bassa



No 2



No 3



Für Schnelligkeit und Leichtigkeit der Finger und Geschmeidigkeit der Hand.

Die Vorschlagsnoten sind äusserst kurz zu spielen.

Pour la vitesse et la légèreté des doigts et la souplesse de la main.

Les petites notes se joueront aussi vite que possible.

Para la rapidez y ligereza de los dedos y flexibilidad de la mano.

Las notas pequeñas se tocarán tan aprisa como sea posible.

Original exercises,
(independence of the fingers)
expressly written for
this work, by:

Originalübungen,
(Unabhängigkeit der Fin-
ger) eigens für
dieses Werk geschrie-
ben, von:

Exercices originaux,
(indépendance des doigts)
écrits expressément
pour cette oeuvre, par:

Ejercicios originales,
(independencia de los
dedos) escritos especial-
mente para esta obra,
por:

LEOPOLD GODOWSKY

These exercises are very clever and of great effect. The first two exercises are to be played *legato*, six times in succession, each time faster: Lento-Andante-Moderato-Allegretto-Allegro-Presto; then repeat in staccato.

The second exercise offers a splendid opportunity to acquire mastery over the simultaneous playing of two different rhythms.

The third exercise perfects the execution, with one hand alone, of staccato notes, while the same hand holds, and keeps down, a key. (A.J.)

Diese Übungen sind äußerst sinnreich und von grossem Effekt. Die beiden ersten spiele man zuerst legato und zwar sechsmal in immer schnellerem Tempo, wie: Lento-Andante-Moderato-Allegretto-Allegro-Presto; nachher übe man sie auf obige Art staccato.

Die zweite Übung ist ein ausgezeichnetes Studium zur Erlangung der Meisterschaft in der gleichzeitigen Ausführung zweier verschiedener Rhythmen.

Die dritte dient zur Beherrschung des gleichzeitigen Spiels von staccato und gehaltenen Noten mit einer Hand. (A.J.)

Ces exercices sont très ingénieux et d'un grand secours. Les deux premiers exercices doivent être étudiés d'abord *legato*, six fois de suite et en augmentant chaque fois la vitesse: Lento-Andante-Moderato-Allegretto-Allegro-Presto: ensuite on les étudiera, de la même façon, staccato.

Le second exercice offre une excellente occasion d'obtenir la maîtrise dans le jeu simultané de deux rythmes différents.

Le troisième exercice permet d'affirmer l'exécution, avec une main seule, de notes jouées staccato pendant que la même main soutient une note, c'est-à-dire: garde, enfoncée, une touche.

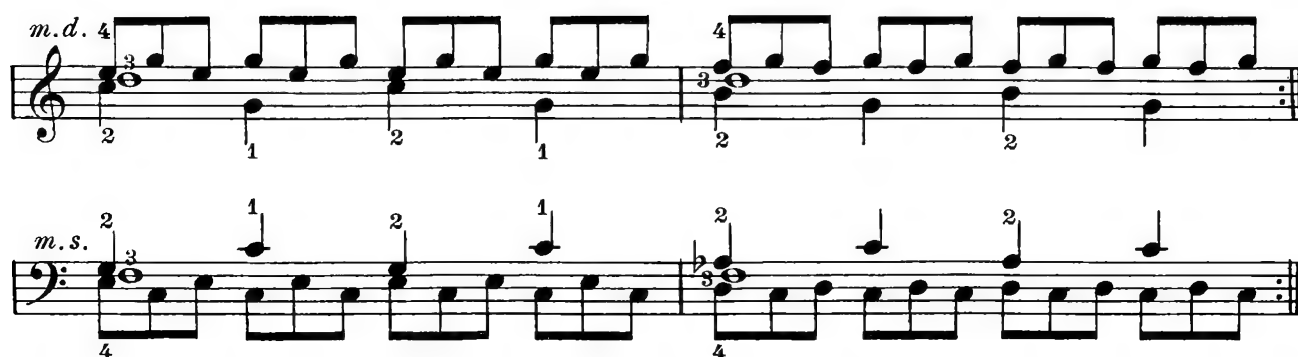
(A.J.)

Estos ejercicios son sumamente ingeniosos y de excelente efecto. Los dos primeros ejercicios se estudiarán primeramente legato, seis veces de seguida y aumentando cada vez la velocidad: Lento-Andante-Moderato-Allegro-Presto: luego se estudiarán, de la misma manera, staccato.

El segundo ejercicio ofrece una excelente ocasión de obtener dominio en la ejecución simultánea de dos ritmos diferentes.

El tercer ejercicio desarrolla y asienta la ejecución, con una mano sola, de notas tocadas staccato; mientras la misma mano sostiene una nota, es decir guarda hundida una tecla.

(A.J.)



The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/2. The first two measures are marked with a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are fingerings (4, 2, 3) indicated above and below the notes.

The second system consists of two staves. The top staff is in treble clef and is marked *m. d.* (mano destra). The bottom staff is in bass clef and is marked *m. s.* (mano sinistra). Both staves have a 3/2 time signature. The first two measures are marked with a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are fingerings (4, 2, 3) indicated above and below the notes. The system ends with a repeat sign and a double bar line.

The third system consists of two staves. The top staff is in treble clef and is marked *m. d.* (mano destra). The bottom staff is in bass clef and is marked *m. s.* (mano sinistra). Both staves have a 3/2 time signature. The first two measures are marked with a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are fingerings (5, 4, 3, 2, 1) indicated above and below the notes. The system ends with a repeat sign and a double bar line.

Original exercises,
expressly written for
this work, by:

*Originalübungen,
eigens für dieses
Werk geschrieben, von:*

Exercices originaux,
écrits expressément
pour cette oeuvre, par:

*Ejercicios originales,
escritos especialmente
para esta obra, por:*

FERRUCCIO BUSONI

For flexibility of the
hands, and accuracy. Play
this exercise in each of the
three keys *legato*, as marked:

◀ ▶ and from *Andante*
to *Presto*. Then *staccato*, in
same manner; then as follows:

Ⓐ Ⓑ. (A. J.)

*Für Biegsamkeit der
Hände und Treffsicherheit.
Man spiele die Übung in je-
der der drei Tonarten legato,
so wie sie geschrieben:*

◀ ▶ von *Andante bis Pres-
to. Später staccato, in glei-
cher Weise; nachher wie
unter Ⓐ und Ⓑ. (A.J.)*

Pour la flexibilité des
mains et la justesse. On
jouera l'exercice dans cha-
cun des trois tons *legato*,
ainsi qu'il est marqué:

◀ ▶ et dans un mouvement
Andante jusqu'au *Presto*. En-
suite *staccato*, de la même
façon; puis comme suit:

Ⓐ Ⓑ. (A. J.)

*Para la flexibilidad de
las manos y certeza técnica.
Estúdiese el ejercicio en ca-
da uno de los tres tonos, ligado,
asi como está indicado:*

◀ ▶ y de un movimiento
Andante hasta *Presto. Luego
staccato, de la misma manera;
luego como sigue* Ⓐ Ⓑ.

(A. J.)

The musical score consists of three systems of notation. Each system contains a main line of music and two variations labeled A and B. The notation includes treble clef, key signatures (one sharp, one flat, and natural), and various fingerings indicated by numbers 1-5. The exercise is marked 'legato' and 'staccato'.

A difficult but highly effective exercise productive of many good results: 1. accuracy of the thumbs and of the fifth fingers, that is to say: of the fingers to which, more than the others, technical mistakes are due; 2. the accomplishment of playing wide skips *legato*; 3. a supple, easy action of the forearms. Play first *lento*, then *Andante*, *Moderato*, *Allegro*. (A. J.)

Eine schwere, aber höchst wirksame Übung, welche viel Gutes hervorbringt: 1. ein sauberes Spiel der Daumen und des fünften Fingers, das heisst der Finger, welche mehr als alle anderen, technische Fehler verursachen. 2. die Erlangung des gebundenen Spiels bei weiten Sprüngen. 3. eine lockere, leichte Spielart der Vorderarme. Man übe zuerst Lento, dann Andante, Moderato, Allegro. (A. J.)

Un exercice difficile, mais d'un excellent effet et qui produit plusieurs bons résultats: 1^o justesse technique des pouces et des cinquièmes doigts, c'est-à-dire des doigts qui, plus que les autres, sont la cause de fausses notes. 2^o l'acquisition du *légato* dans les sauts. 3^o une action souple et aisée des avant-bras. Étudiez d'abord *Lento*; ensuite *Andante*, *Moderato*, *Allegro*. (A. J.)

Un ejercicio difícil, pero de excelente efecto y que produce varios buenos resultados. 1^o certeza técnica de los pulgares y de los quintos dedos, es decir de los dedos que más que los otros son causa de notas falsas. 2^o la adquisición del legato en los saltos. 3^o una acción flexible y fácil de los antebrazos. Estúdiese primeramente Lento; luego Andante, Moderato, Allegro. (A. J.)

m.d.

m.s.

Original exercises,
expressly written
for this work, by:

*Originalübungen,
eigens für dieses
Werk geschrieben, von:*

Exercices originaux,
écrits expressément
pour cette oeuvre, par:

*Ejercicios originales,
escritos especialmente
para esta obra, por:*

EMIL von SAUER

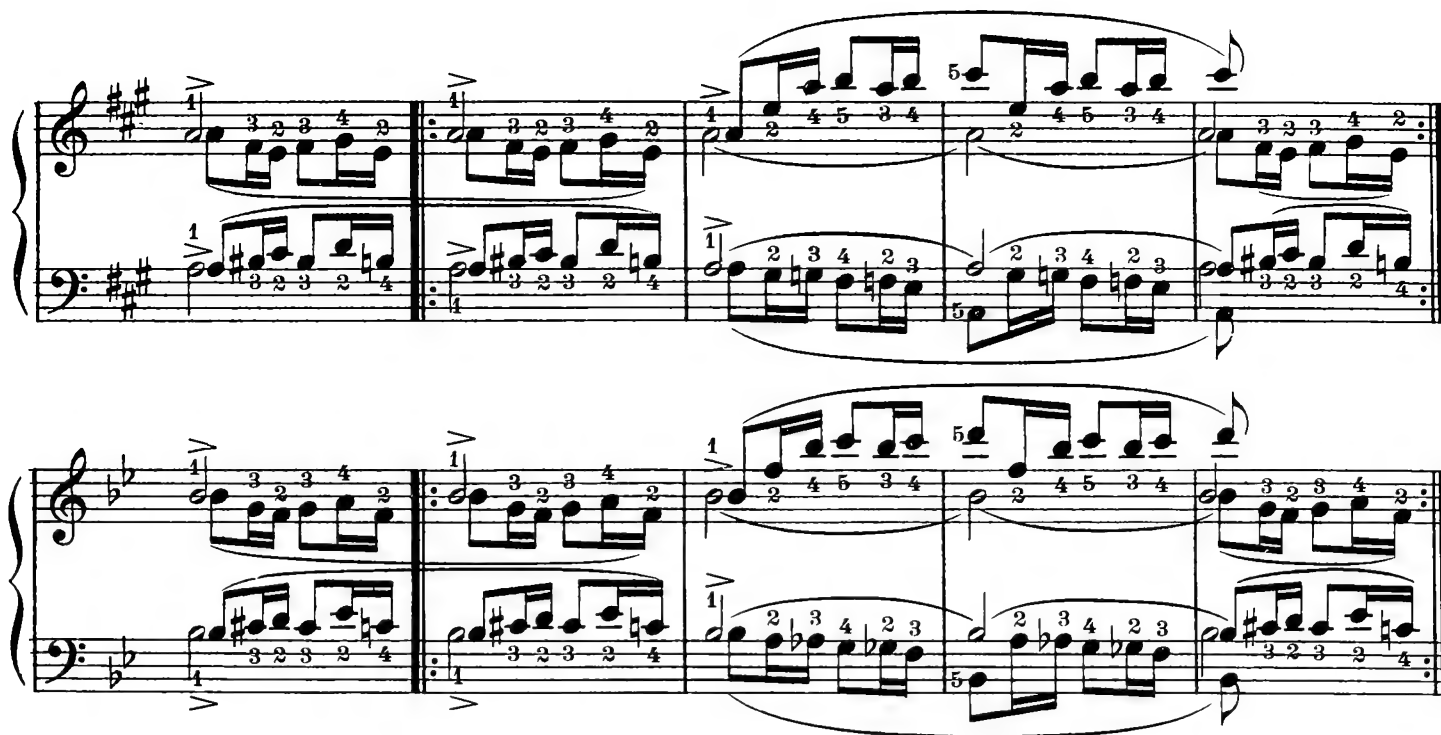
For flexibility of the fingers and of the hand. Practise first slowly; then gradually faster until *Allegro* is reached. The first two measures are to be found, as a separate exercise for the thumbs, in the Chapter entitled "Thumbs". Hands unable to reach the interval of a tenth should not strive to hold the *f* sharp, in measures 4-5 of the exercise, with the thumb of the right hand. (A. J.)

*Für Biegsamkeit der Finger und Hände. Man übe zuerst langsam, dann nach und nach schneller, bis Allegro erreicht wird. Die ersten zwei Takte sind als selbstständige Übung für die Daumen im Kapitel „Daumen“ zu finden. Hände, die den Abstand einer Dezime nicht erreichen können, sollten nicht versuchen, das *fis* mit dem Daumen der rechten Hand, im vierten und fünften Takt der Übung, zu halten. (A. J.)*

Pour la flexibilité des doigts et de la main. Étudiez d'abord lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*. Les deux premières mesures se trouvent annotées, comme un exercice séparé pour les pouces, dans le chapitre intitulé "Pouces". Les mains qui ne peuvent atteindre l'intervalle de dixième ne doivent pas s'efforcer de garder, avec le pouce de la main droite, le *fa* # dans les mesures 4-5 de l'exercice. (A. J.)

*Para la flexibilidad de los dedos y de la mano. Estúdiese primeramente despacio; luego poco a poco más aprisa, hasta llegar a un movimiento Allegro. Los dos primeros compases se hallan anotados, como ejercicio separado para los pulgares, en el Capítulo entitulado "Pulgares". Las manos que no pueden alcanzar el intervalo de décima no deben esforzarse en guardar, con el pulgar de la mano derecha, el *fa* # en los compases 4-5 del ejercicio. (A. J.)*

No 1



These clever and well conceived exercises develop the technical dexterity and strength of the 3rd, 4th, and 5th fingers, while increasing the flexibility of the hands through contraction and extension. (A. J.)

Diese sinnreich ausgedachten Übungen entwickeln die technische Gewandtheit und Kraft des 3ten, 4ten und 5ten Fingers, während die Biegsamkeit der Hände durch Zusammenziehen und Strecken befördert wird. (A. J.)

Ces exercices sont remarquablement bien conçus et développent la dextérité et la force des 3me, 4me, et 5me doigts, et augmentent la flexibilité des mains par la contraction et l'extension. (A. J.)

Estos ejercicios, de una concepcion notablemente buena, desarrollan la destreza y la fuerza del 3er, 4o y 5o dedo y aumentan la flexibilidad de las manos por medio de la contracción y de la extensión. (A. J.)

Vivace

No 2

legato

Legato; poi staccato.- Andante - Moderato - Allegro (A. J.)

Nº 3

The musical score is written for piano (No. 3) and violin. It is divided into five systems, each with a piano part on the left and a violin part on the right. The piano part is in 6/4 time, and the violin part is in 6/4 time. The key signature is one flat (B-flat). The tempo markings are Legato; poi staccato.- Andante - Moderato - Allegro. The score includes various musical notations such as notes, rests, and fingerings (1-5). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The violin part is more melodic, with many slurs and ties. The score ends with a double bar line and repeat signs.

A clever exercise for promoting a clinging beautiful legato, while developing accuracy in both 5th fingers. Practise first quite slowly; then gradually faster, until *Allegro*, but always *mf* and with expression. (A. J.)

*Eine geistreich erdachte Übung um ein schönes Legato zu'erlangen, da dabei auch sauberes Spiel in den beiden 5ten Fingern erzielt wird. Man übe zuerst ganz langsam, dann nach und nach schneller, bis Allegro erreicht ist, aber immer *mf* und mit Ausdruck. (A.J.)*

Un excellent exercice pour obtenir un beau legato, tout en développant la justesse technique des cinquièmes doigts. Étudiez d'abord très lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*, mais toujours *mezzo forte* et avec expression. (A. J.)

Un excelente ejercicio para obtener un hermoso legato, y para desarrollar la justeza técnica de los quintos dedos. Estúdiese primeramente muy despacio; luego poco a poco más aprisa, hasta un movimiento *Allegro*, pero siempre *mezzo forte* y con expresión. (A.J.)

No 4

The musical score for No. 4 is a piano exercise in 3/4 time, marked *mf*. It consists of four systems of two staves each. The first system is in D major (two sharps). The second system is in D major. The third system is in B-flat major (two flats). The fourth system is in B-flat major. Each system contains a treble and bass staff with various fingerings and articulations indicated.

A highly effective and melodious Etude for independence of fingers and suppleness of hands. (A.J.)

Eine höchst wirksame und gesangliche Studie für Unabhängigkeit der Finger und Biegsamkeit der Hände.
(A.J.)

Une Etude fort effective et mélodieuse pour l'indépendance des doigts et la souplesse des mains.
(A.J.)

Un Estudio sumamente efectivo y melodioso para la independencia de los dedos y la soltura de las manos.
(A.J.)

Nº 5

molto legato

20934

1 2 4 5

Original exercises, expressly written for this work, by:

Originalübungen eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

ARTHUR FRIEDHEIM

The following exercise brings a decided gain in technical proficiency. The 4th and 5th fingers are strengthened, stretched and made more pliant; opportunity is given to gain command over the simultaneous use of the legato and staccato touches; the hands are gently stretched and made more nimble; the wrists become more flexible. (A. J.)

Die folgende Übung fördert einen entschiedenen Gewinn in Bezug auf technische Fertigkeit. Der 4te und 5te Finger werden gekräftigt, gestreckt und biegsamer gemacht; es wird dem Übenden Gelegenheit geboten, Herrschaft über den gleichzeitigen Gebrauch des legato und staccato Anschlags zu erlangen; die Hände werden dadurch leicht gestreckt und flinker; die Handgelenke werden biegsamer. (A. J.)

L'exercice suivant conduit à de sérieux progrès techniques. Il fortifie le 4ème et le 5ème doigt, les étire et les rends plus flexibles; il donne les moyens d'obtenir une bonne exécution simultanée du toucher legato et staccato; il étire doucement les mains et les rends plus légères; il augmente aussi la souplesse des poignets. (A. J.)

El ejercicio siguiente permite ganar en habilidad técnica. Estira el 4º y 5º dedo, los fortalece y los hace mas flexibles; da oportunidad para alcanzar el dominio de la ejecución simultánea del "toucher" legato y staccato; estira suavemente las manos y las hace más ligeras, y aumenta la flexibilidad de las muñecas. (A. J.)

The musical score consists of three systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The first system begins with a forte (f) dynamic. The second system continues with the same dynamics. The third system begins with a piano (p) dynamic. The score includes various fingerings (e.g., 1 2 1 2, 5 4 5 4) and articulations (legato and staccato) as indicated by slurs and accents. The exercise focuses on the 4th and 5th fingers of both hands.

Thus in all keys.
Ebenso in allen Tonarten.
 De même dans tous les tons.
Asimismo en todos los tonos.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses
Werk geschrieben, von*

Exercices originaux,
écrits expressément
cette oeuvre, par

*Ejercicios origi-
nales, escritos espe-
cialmente para esta
obra, por*

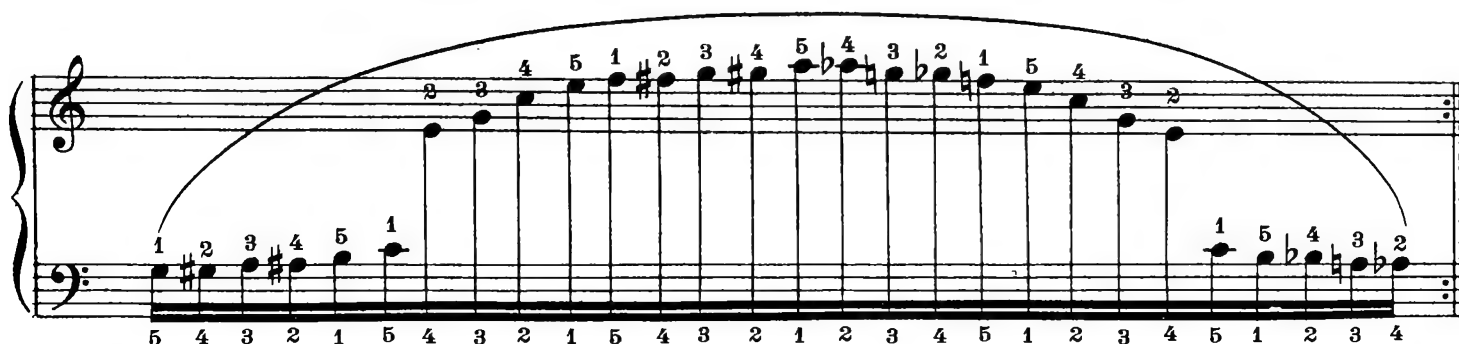
JOSEF LHEVINNE

The object of this virtuosio exercise is to promote by contraction and extension the suppleness and strength of the hands; it is also conducive to the acquisition of a fine legato. To be practised at first moderately fast and not louder than *mf*; then gradually faster in *mp*. The passing of the thumb over the 5th finger and of the 5th finger over the thumb is to be accomplished in a smooth, easy manner as the hand glides over the keyboard. Any tension of the muscles of the forearm is to be avoided. (A. J.)

*Der Zweck dieser Virtuosen Übung besteht darin, die Hände durch Zusammenziehung und Ausdehnung biegsamer zu machen und zu kräftigen; ferner dient sie dazu, sich ein schönes Legato anzueignen. Man übe sie zuerst mässig schnell und nicht lauter als *mf*; dann allmählig schneller in *mp*. Das Übersetzen des Daumens über den 5ten Finger und des 5ten Fingers über den Daumen muss auf glatte, leichte Weise geschehen, während die Hand über die Klaviatur dahingleitet. Irgend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. (A. J.)*

Le but de cet exercice de virtuose est d'encourager la souplesse et la force des mains par leur contraction et leur extension: il conduit aussi à la possession d'un beau legato. A étudier d'abord dans un mouvement modéré et pas plus fort que *mf*: ensuite de plus en plus vite en *mp*. Le passage du pouce par dessus le cinquième doigt et du cinquième doigt par dessus le pouce doit s'effectuer d'une façon égale et facile tandis que la main se meut sur le clavier. Il faut éviter toute tension des muscles de l'avant-bras. (A. J.)

*El objeto de este ejercicio "virtuoso" es obtener flexibilidad y fuerza en las manos por medio de la contracción y la extensión. Estúdiese primero en un tiempo moderado y con no más fuerza que *mf*; después gradualmente más aprisa y *mp*. El paso del pulgar por encima del quinto dedo y del quinto por encima del pulgar debe hacerse de una manera suave y fácil a la par que la mano se mueve sobre el teclado: Evítase tensión de los músculos del antebrazo. (A. J.)*



m. s. ottava bassa

First system of piano exercise notation. The treble clef staff contains a melodic line with a slur over the first 16 measures. The bass clef staff contains a bass line with a slur over the first 16 measures. Fingering numbers are provided for each note. The key signature has one flat (B-flat).

Second system of piano exercise notation. The treble clef staff contains a melodic line with a slur over the first 16 measures. The bass clef staff contains a bass line with a slur over the first 16 measures. Fingering numbers are provided for each note. The key signature has one flat (B-flat).

Third system of piano exercise notation. The treble clef staff contains a melodic line with a slur over the first 16 measures. The bass clef staff contains a bass line with a slur over the first 16 measures. Fingering numbers are provided for each note. The key signature has one flat (B-flat).

Fourth system of piano exercise notation. The treble clef staff contains a melodic line with a slur over the first 16 measures. The bass clef staff contains a bass line with a slur over the first 16 measures. Fingering numbers are provided for each note. The key signature has one flat (B-flat).

Fifth system of piano exercise notation. The treble clef staff contains a melodic line with a slur over the first 16 measures. The bass clef staff contains a bass line with a slur over the first 16 measures. Fingering numbers are provided for each note. The key signature has one flat (B-flat). The system concludes with a double bar line and the word "etc." in the bass clef staff.

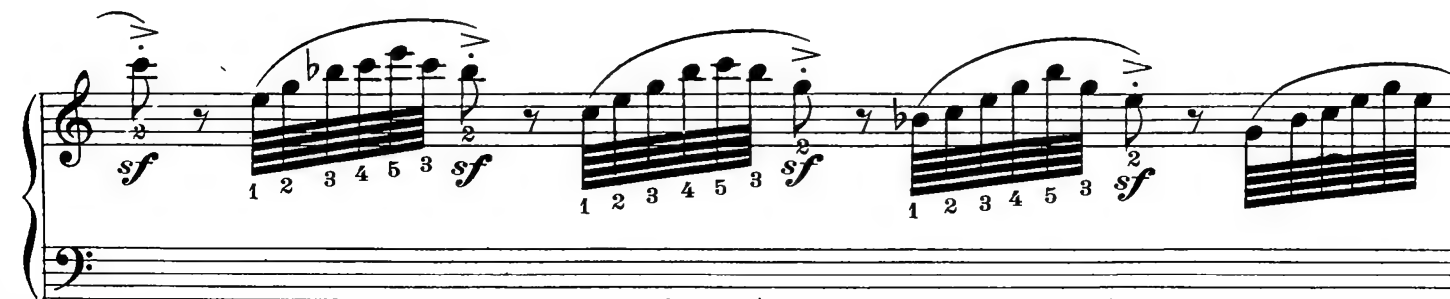
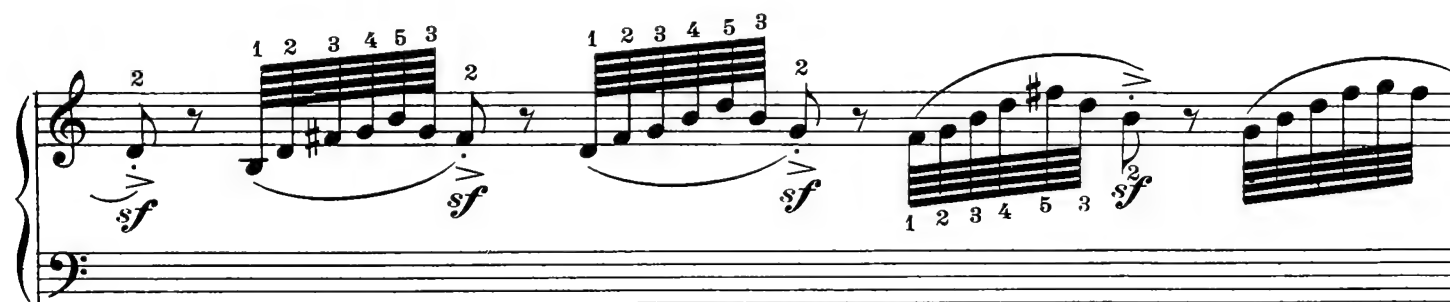
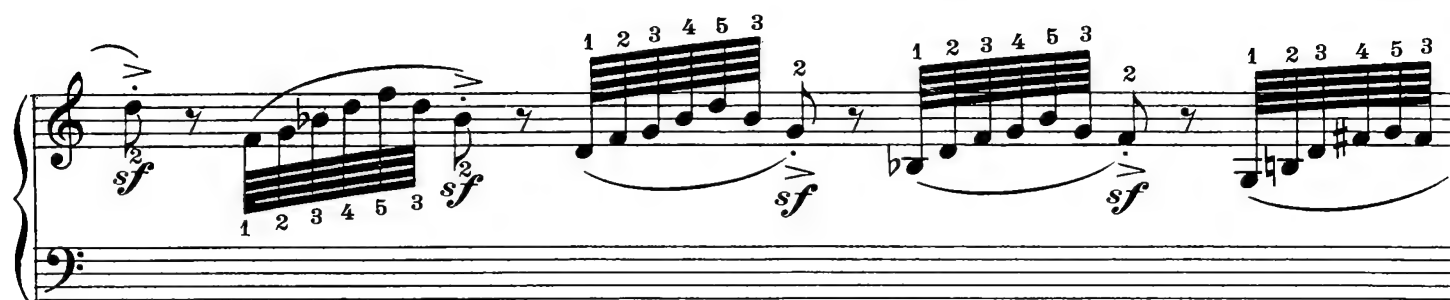
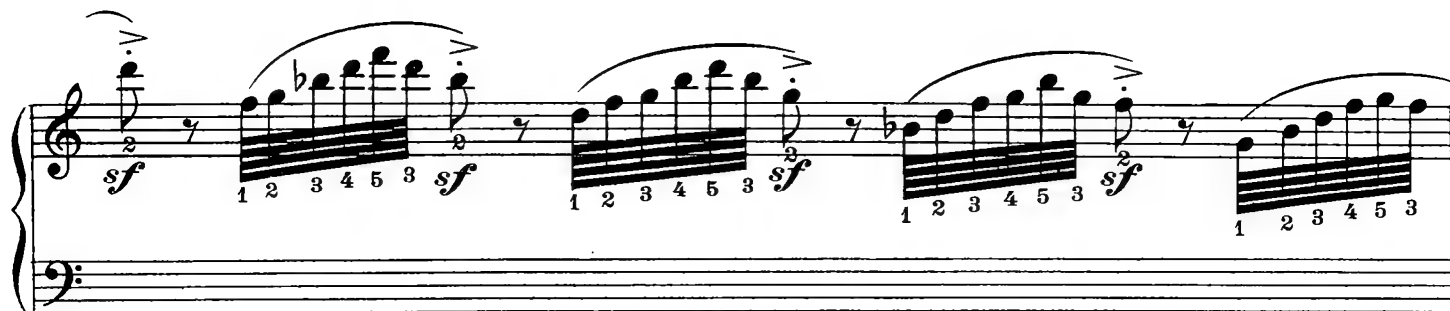
This effective exercise develops the strength of the tips of the fingers and thereby helps to obtain the so-called "jeu perlé" ("pearliness of touch"). To be played rapidly, with a crisp, firm touch. On every 8th note a strong accent is to be given by means of a swift, upward motion of the finger, hand and forearm. (A. J.)

Diese wirkungsvolle Übung macht die Fingerspitzen kräftig und verhilft dem Übenden dazu, sich das sogenannte "jeu perlé" (den "perlenden Anschlag") anzueignen. Sie sollte schnell mit einem frischen, festen Anschlag gespielt werden. Bei jeder Achtelnote muss man kräftig anschlagen, und zwar vermitteltst einer schnellen, aufwärts gehenden Bewegung des Fingers, der Hand und des Armes. (A. J.)

Cet exercice efficace développe la force du bout des doigts et par cela même aide à obtenir le "jeu perlé." A jouer rapidement, avec un toucher mordant et ferme. On donnera un fort accent sur chaque croche au moyen d'un mouvement ascendant du doigt, de la main et de l'avant-bras. (A. J.)

Este valioso ejercicio desarrolla la fuerza de la punta de los dedos y asimismo ayuda a obtener el "jeu perlé" (juego aperlado) Ejecútese con rapidez, con un "toucher" recio y firme. Déje un fuerte acento a cada corchea, por medio de un rápido movimiento ascendente del dedo, de la mano y del antebrazo. (A. J.)

The musical score is for a piano exercise, likely for the right hand. It is written in a single system with two staves (treble and bass clef). The exercise is marked 'm. d.' (moderato) and 'sf' (sforzando). The score consists of two systems of music. The first system has four measures, and the second system has four measures. Each measure contains a series of eighth notes with fingerings (1-5) and accents (sf). The exercise is marked 'm. d.' (moderato) and 'sf' (sforzando).



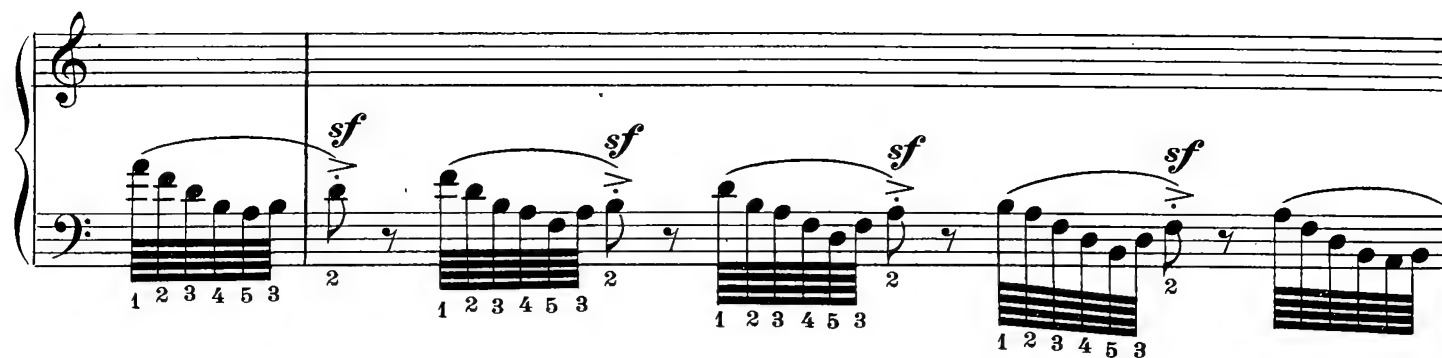
First system of musical notation. The treble clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf* (sforzando). The notes of the chords are: 1) G4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4. The bass clef staff is empty.

Second system of musical notation. The treble clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G#4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4. The bass clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4.

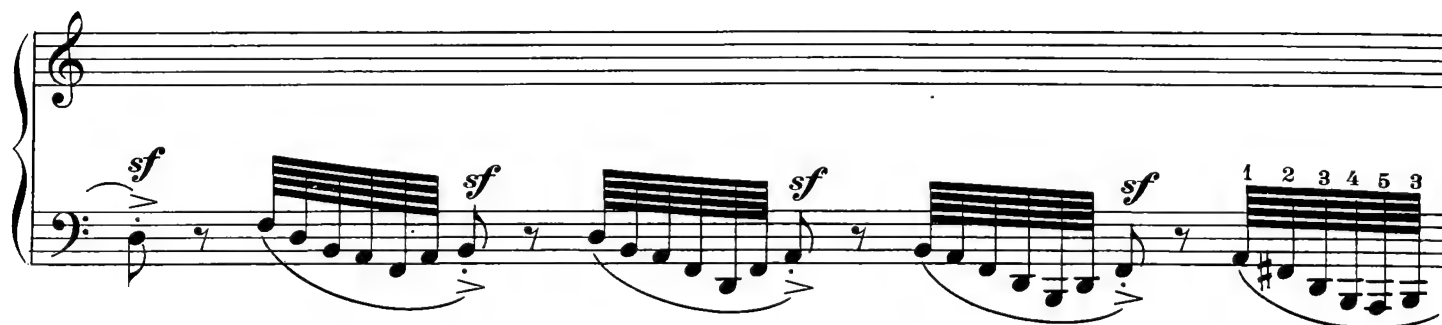
Third system of musical notation. The treble clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G#4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4. The bass clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4.

Fourth system of musical notation. The treble clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G#4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4. The bass clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4.

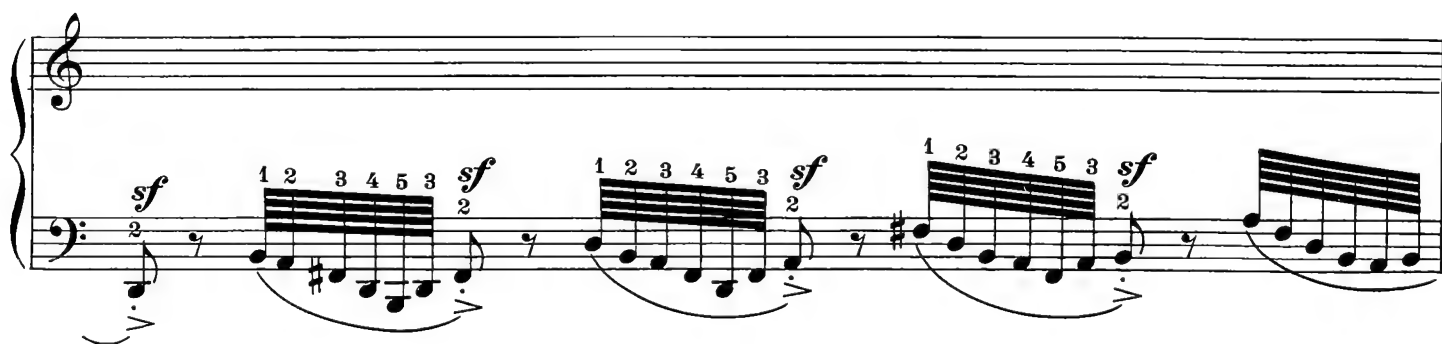
Fifth system of musical notation. The treble clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G#4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4. The bass clef staff contains a series of five eighth-note chords, each preceded by a half rest. The chords are marked with *sf*. The notes of the chords are: 1) G4, A4, B4, C5; 2) F#4, G4, A4, B4; 3) E4, F#4, G4, A4; 4) D4, E4, F#4, G4; 5) C#4, D4, E4, F#4.

m. s.

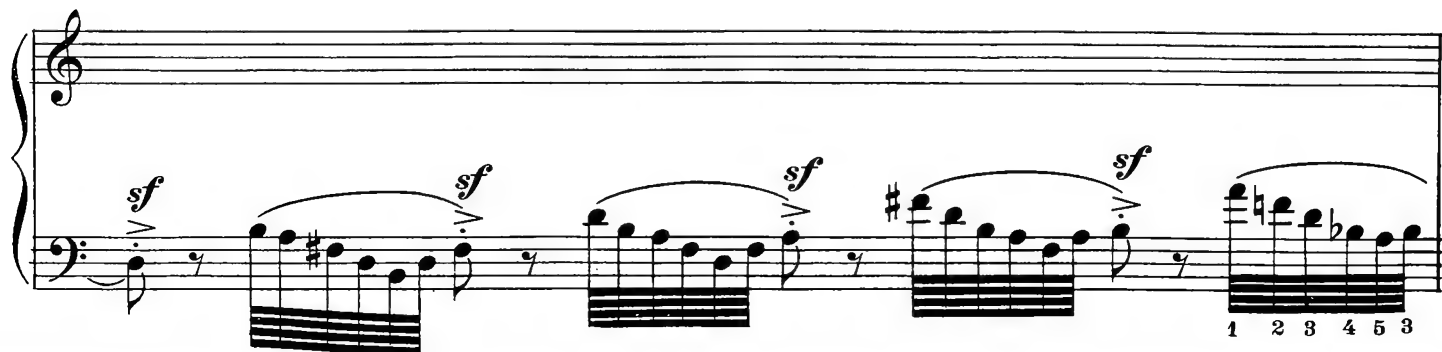
First system of musical notation. The bass staff contains a series of chords and single notes, with fingerings 1 2 3 4 5 3 and 2 indicated. The treble staff is mostly empty, with a few notes and a *sf* (sforzando) marking.



Second system of musical notation. The bass staff continues with chords and single notes, including fingerings 1 2 3 4 5 3 and 2. The treble staff has a few notes and a *sf* marking.



Third system of musical notation. The bass staff continues with chords and single notes, including fingerings 1 2 3 4 5 3 and 2. The treble staff has a few notes and a *sf* marking.



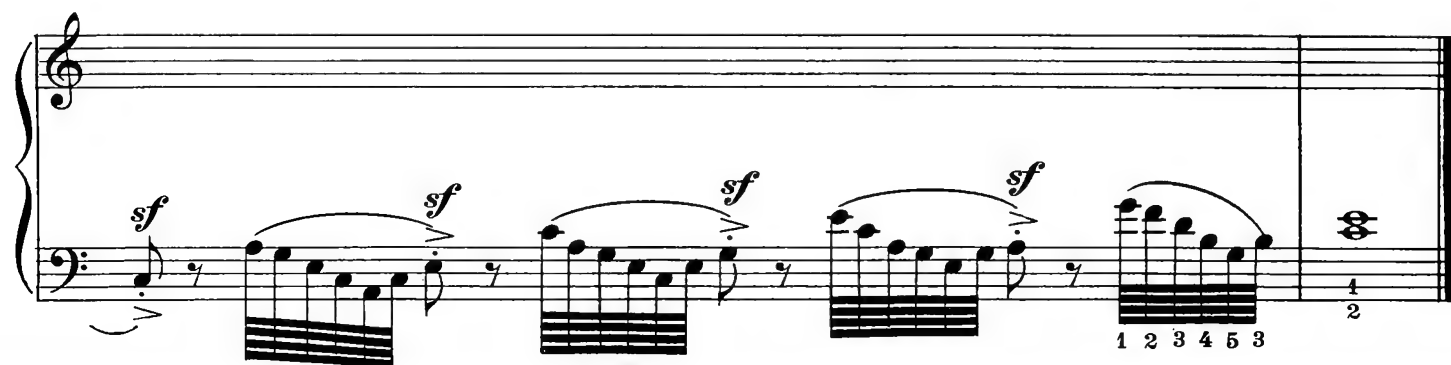
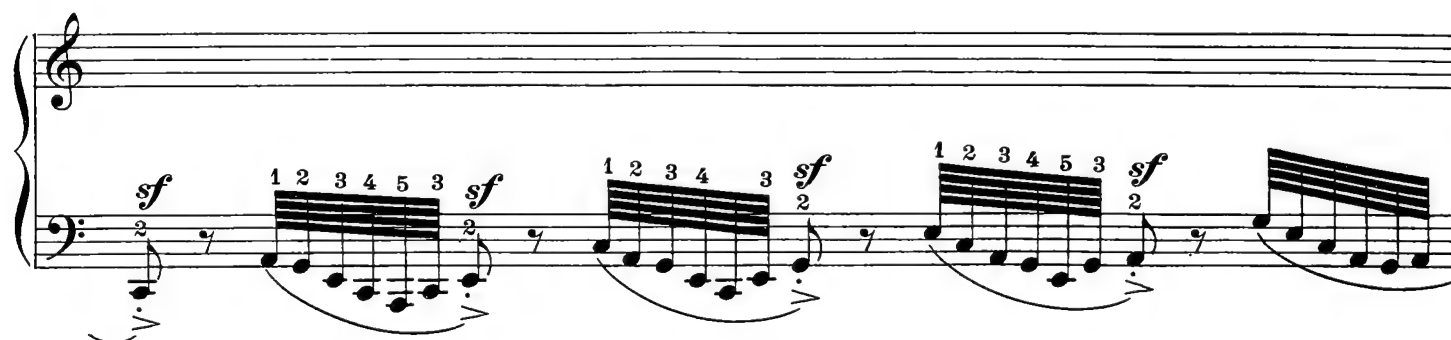
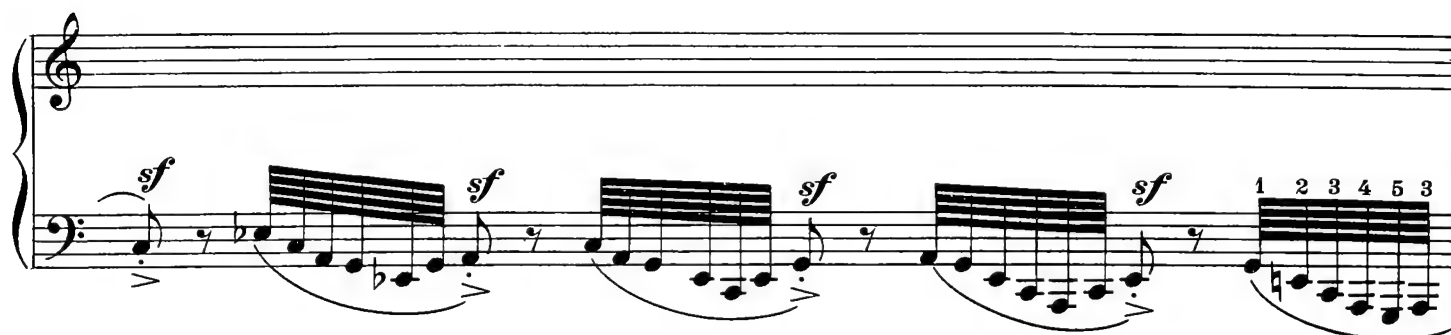
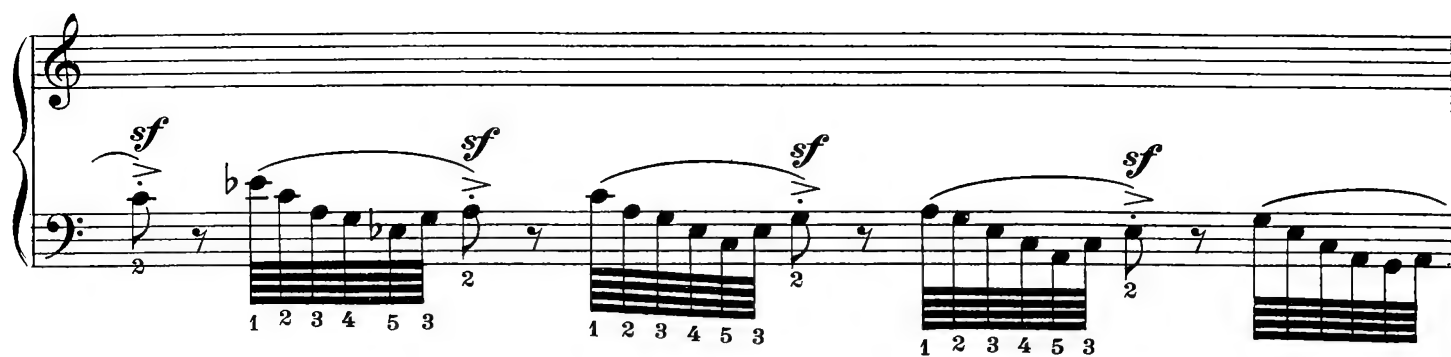
Fourth system of musical notation. The bass staff continues with chords and single notes, including fingerings 1 2 3 4 5 3 and 2. The treble staff has a few notes and a *sf* marking.

First system of musical notation. The bass staff contains a series of chords and arpeggios, each marked with a forte (*sf*) dynamic. The first three systems each consist of a half-note chord followed by an eighth-note arpeggio. The first two systems include a fingering sequence (1 2 3 4 5 3) below the arpeggio. The fourth system is a half-note chord. The treble staff is mostly empty, with a few notes in the first system.

Second system of musical notation. The bass staff continues the pattern of half-note chords and eighth-note arpeggios, all marked *sf*. The first three systems are half-note chords, and the fourth is an eighth-note arpeggio with a fingering sequence (1 2 3 4 5 3) below it. The treble staff contains a few notes in the first system.

Third system of musical notation. The bass staff continues the pattern of half-note chords and eighth-note arpeggios, all marked *sf*. The first three systems are half-note chords, and the fourth is an eighth-note arpeggio with a fingering sequence (1 2 3 4 5 3) below it. The treble staff contains a few notes in the first system.

Fourth system of musical notation. The bass staff continues the pattern of half-note chords and eighth-note arpeggios, all marked *sf*. The first three systems are half-note chords, and the fourth is an eighth-note arpeggio with a fingering sequence (1 2 3 4 5 3) below it. The treble staff contains a few notes in the first system.



Original exercises,
expressly written for
this work, by

*Originalübungen, er-
gens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expressé-
ment pour cette oeuvre
par

*Ejercicios origi-
nales, escritos espe-
cialmente para esta
obra, por*

IGNAZ FRIEDMAN

These exercises re-
quire more care in their
execution and are pro-
ductive of more techni-
cal results than may ap-
pear at first glance.
Left hand is ever apt
to play with a weaker,
less resonant singing
tone than right hand.
Care must be given that
both hands alternate
with absolute evenness
of touch and tone. This
alternation is to be ac-
complished with ease,
even with abandon, the
hands being lifted from
the keyboard at the
same height; thereby
"unconscious" technical
accuracy is encouraged.
The accents are to be
given by either hand
with the same firmness
and equality of tone.
When greater speed is
attempted the clarity
and "pearliness" of touch
must be preserved. Prac-
tise *pp-p-mf-f* and also
(A. J.)

*Diese Übungen er-
fordern mehr Vorsicht
beim Spielen und sind
nutzbringender als es
auf dem ersten Blick
erscheinen mag. Die
linke Hand ist immer
dazu geneigt, mit einem
schwächeren, weniger wi-
derhallenden oder singen-
den Anschlag zu spielen
als die rechte Hand. Man
muss sorgfältig darauf
achten, dass beide Hände
sich mit absoluter Gleich-
heit in Bezug auf An-
schlag und Ton ablösen.
Der Wechsel in den Hän-
den muss mit Leichtig-
keit, ja sogar mit Ge-
lassenheit stattfinden,
indem man die Hände
von der Klaviatur gleich
hoch aufhebt; dadurch
wird "unbewusste" tech-
nische Akkuratessse ent-
wickelt. Beide Hände
müssen die Akzente mit
demselben festen An-
schlag und Gleichheit
im Tone hervorbringen.
Bei grösserer Schnellig-
keit sollte man durchaus
die Klarheit und das
"Perlengleiche" des An-
schlags beibehalten. Man
übe *pp-p-mf-f* und
auch
(A. J.)*

Les exercices sui-
vants nécessitent plus
de soin dans l'exécu-
tion et ils produisent
de meilleurs résultats
au point de vue tech-
nique qu'on ne pour-
rait le croire tout d'a-
bord. La main gauche
a toujours tendance à
jouer avec un ton chan-
tant plus faible et moins
résonnant que la main
droite. Il faut avoir soin
que les deux mains al-
ternent avec une par-
faite égalité de toucher
et de son. Cette alter-
nance doit être accom-
plie avec aisance, même
avec laisser-aller, les
mains devant se lever
à la même hauteur au-
dessus du clavier; par
là, on arrive à la sû-
reté technique "incon-
sciente". Les deux mains
doivent donner les ac-
cents avec la même fer-
meté et la même éga-
lité de son. Lorsque l'
on essaye une plus
grande vitesse, il faut
conservier la clarté
et le "perlé" du toucher.
A étudier *pp-p-mf-f*
et aussi
(A. J.)

*Los ejercicios sigui-
entes requieren más
cuidado en la ejecu-
ción y son de más pro-
vecho para el pianista,
que lo que se pudiera
creer a primera vista.
La mano izquierda tiene
tendencia a tocar con
un "toucher" menos re-
sonante, más débil que
el de la mano derecha.
Hay que cuidar que
ambas manos alternen
con completa igualdad
de tocar y de sonido.
Esta alternación se
ejecutará hasta con
abandono, levantando
las manos a la misma
altura. Las manos de-
ben dar los acentos con
igual firmeza e igual-
dad de sonido. Cuando
se empieza a tocar es-
tos ejercicios más a-
prisa hay que esfor-
zarse en conservar la
claridad y el "toucher"
"áperlado". Estúdiese *pp
p-mf-f* y también
(A. J.)*

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

3 2 1
4 3 2
5 4 3

3 4 5
2 3 4
1 2 3

3 4 5
2 3 4
3 2 1

3 4 5

2 1
3 2
4 3

3 4 5
2 3 4
1 2 3

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

3 2
4 3
5 4

1 2 3
2 3 4
3 4 5

3 4 5
2 3 4
1 2 3

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

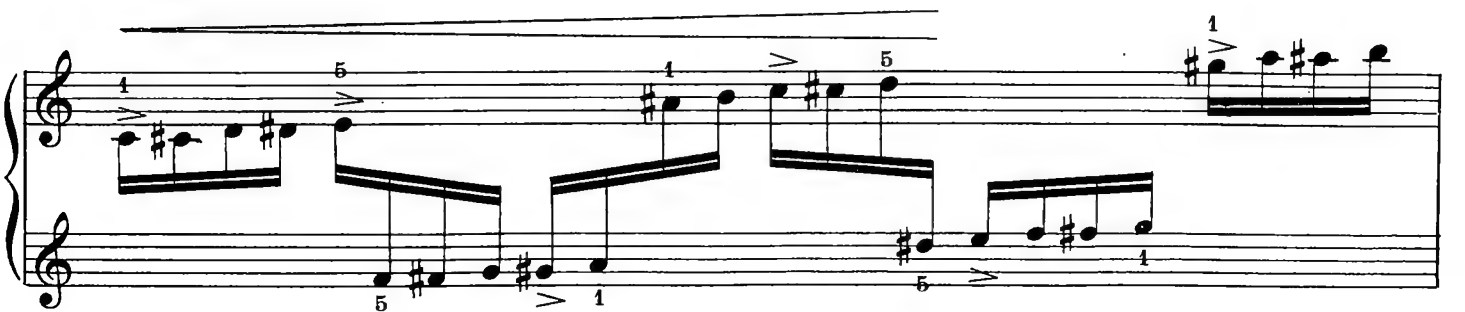
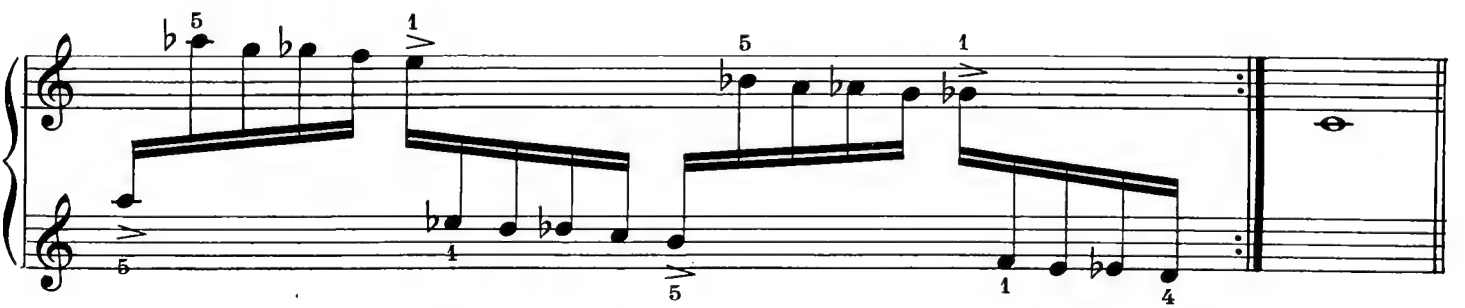
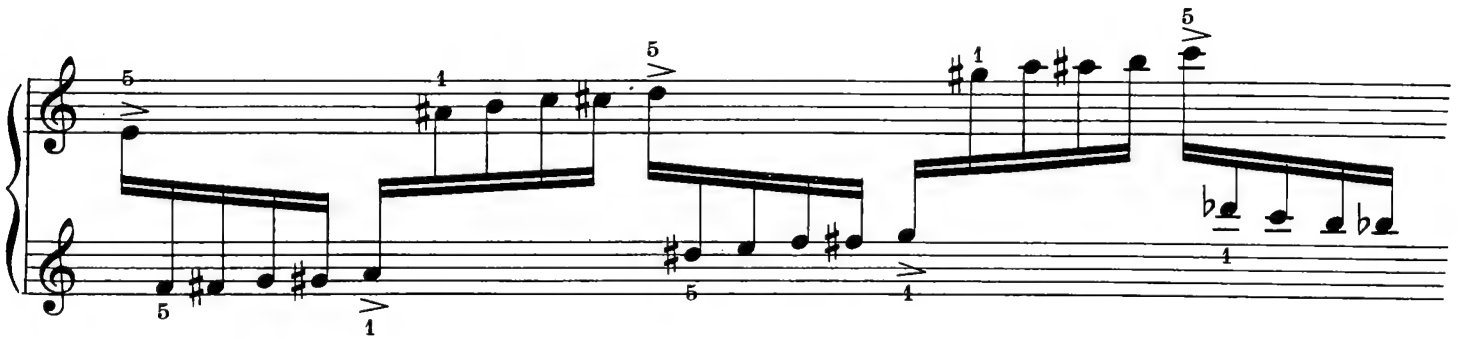
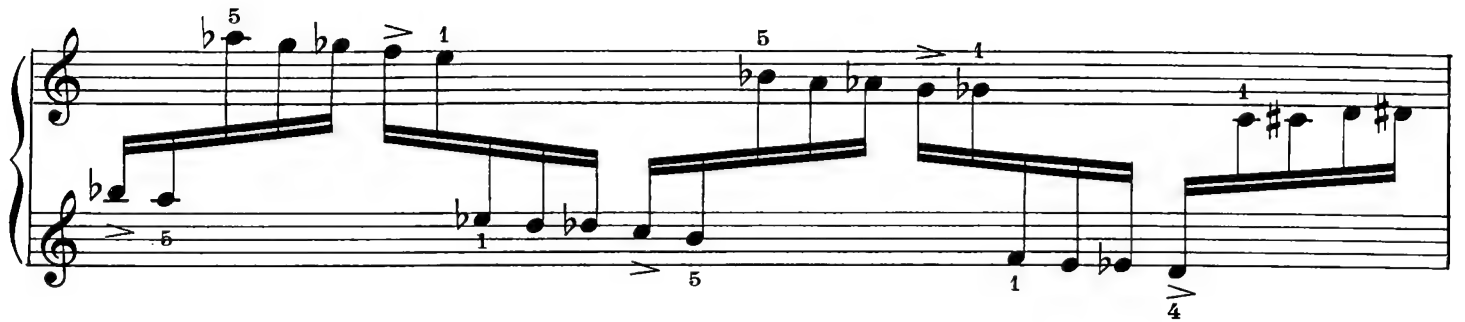
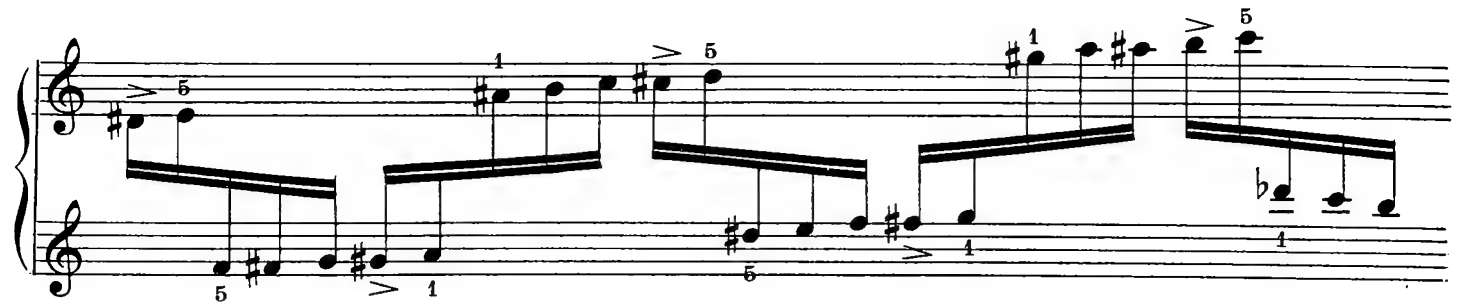
3 2 1
4 3 2
5 4 3

3 4 5
2 3 4
1 2 3

1 2 3 4 5
5 4 3 2 1

1 5

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with complex melodic and harmonic lines. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, b, #), dynamics (e.g., > for accents), and articulation marks (e.g., slurs, ties). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The first system shows a descending melodic line in the right hand and a supporting bass line in the left hand. The second system features a more active right hand with frequent sixteenth-note patterns. The third system continues the descending melodic theme in the right hand. The fourth system shows a more complex harmonic texture with multiple voices in both hands. The fifth system concludes the page with a final melodic flourish in the right hand and a sustained bass line.



The image displays five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is complex, featuring various musical symbols and markings:

- System 1:** The first system shows a series of notes in the bass clef, with a treble clef staff above it. The bass clef staff has a '5' above the first measure, a 'b' above the second measure, and a '5' above the third measure. The treble clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The system ends with a double bar line and repeat dots.
- System 2:** The second system shows a series of notes in the bass clef, with a treble clef staff above it. The bass clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The treble clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The system ends with a double bar line and repeat dots.
- System 3:** The third system shows a series of notes in the bass clef, with a treble clef staff above it. The bass clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The treble clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The system ends with a double bar line and repeat dots.
- System 4:** The fourth system shows a series of notes in the bass clef, with a treble clef staff above it. The bass clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The treble clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The system ends with a double bar line and repeat dots.
- System 5:** The fifth system shows a series of notes in the bass clef, with a treble clef staff above it. The bass clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The treble clef staff has a 'b' above the first measure, a '5' above the second measure, and a 'b' above the third measure. The system ends with a double bar line and repeat dots.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux écrits expressé-
ment pour cette œuvre
par

*Ejercicios originales
escritos especialmente
para esta obra, por*

ERNST v. DOHNÁNYI

Although at first sight these exercises may appear somewhat easy yet they really require a high degree of virtuosity. Strength of the fingers, evenness of touch when passing the thumb, second, third and fourth fingers over the fifth, brilliancy and dash of style in finger passages—these are the results of practising them faithfully. (A.J.)

Obgleich diese Übungen auf den ersten Blick leicht zu sein scheinen, so erfordern sie doch einen hohen Grad von Virtuosität. Die Kräftigung der Finger, Gleichmässigkeit im Anschlag, wenn man den Daumen, den zweiten, dritten und vierten Finger über den fünften setzen muss, glänzendes und schwunghaftes Spiel bei den Fingerläufen, das sind die Resultate, falls man die Übungen fleissig übt. (A.J.)

Quoiqu' au premier abord ces exercices puissent sembler quelque peu faciles, ils requièrent en réalité un haut degré de virtuosité. La force des doigts; l'égalité du toucher en passant le pouce, le deuxième, le troisième et le quatrième par dessus le cinquième; le brillant et la fougue du style dans les passages de doigts: voilà les résultats qu' on obtiendra en les étudiant consciencieusement. (A. J.)

Aunque a primera vista puedan aparecer estos ejercicios un tanto fáciles; sin embargo, requieren alto grado de virtuosidad. Fuerza de los dedos, igualdad de "toucher" al pasar el pulgar, el segundo, tercero y cuarto dedos sobre el quinto; brillantez y audacia de estilo en los pasajes de los dedos: he aquí los resultados de estudiar empeñosamente estos ejercicios. (A.J.)

The musical score consists of two systems, each with a treble and bass staff. The treble staff contains sixteenth-note passages, each marked with a '5' at the beginning and a '1' at the end, indicating fingerings. The bass staff provides accompaniment with chords and single notes. The key signature is one flat (B-flat). The first system includes the word '(sopra)' in parentheses under the treble staff.

The musical score is arranged in six systems, each containing a piano part and a vocal part (soprano). The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, ornaments, and fingerings. The key signature is one flat (B-flat). The tempo and meter are not explicitly indicated.

System 1: The piano part features a complex chordal texture in the bass and a melodic line in the treble. The vocal part has a melodic line with a 2nd ornament and a 5th finger.

System 2: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 2nd ornament and a 5th finger.

System 3: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 3rd ornament and a 5th finger.

System 4: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 3rd ornament and a 5th finger.

System 5: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 4th ornament and a 5th finger.

System 6: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 4th ornament and a 5th finger.

This musical score is for a piano and voice piece, spanning six systems. The piano part is written for both hands, and the voice part is indicated by the word "(sopra)" above the staff.

System 1: The piano right hand plays a melodic line with slurs and fingering (1, 5, 4). The left hand plays a harmonic accompaniment with slurs and fingering (5, 4). The voice part is not present in this system.

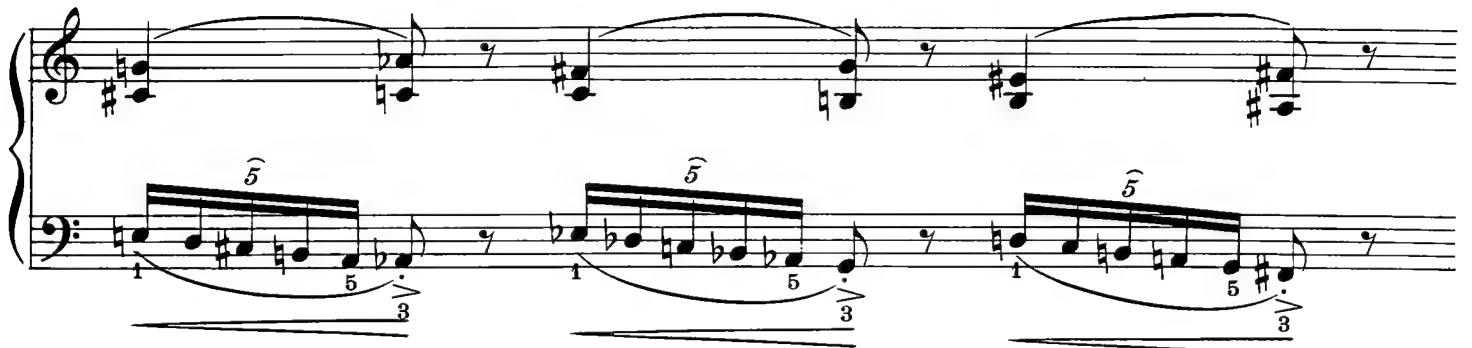
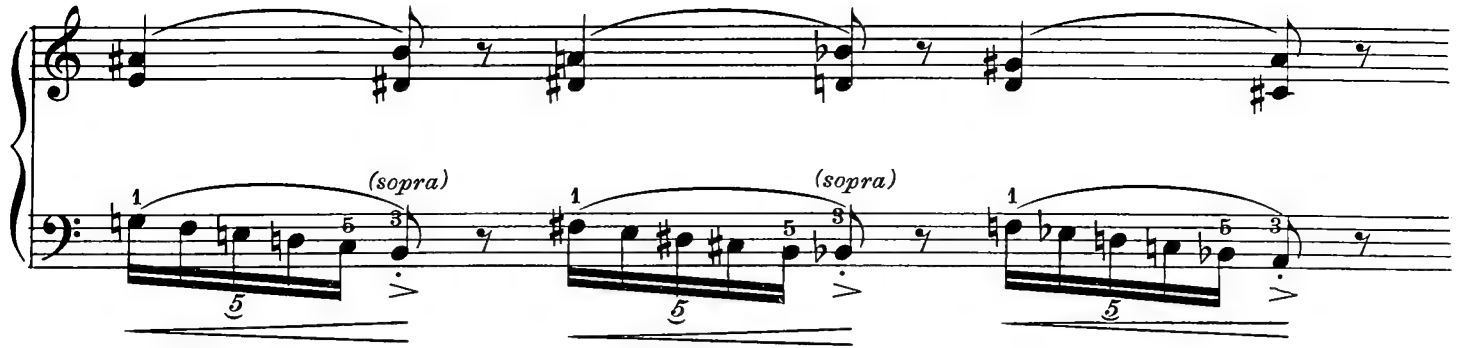
System 2: The piano right hand continues the melodic line. The left hand plays a harmonic accompaniment. The voice part enters with a melodic line, slurs, and fingering (1, 2, 3, 4, 5).

System 3: The piano right hand continues the melodic line. The left hand plays a harmonic accompaniment. The voice part continues with a melodic line, slurs, and fingering (1, 2, 3, 4, 5).

System 4: The piano right hand continues the melodic line. The left hand plays a harmonic accompaniment. The voice part continues with a melodic line, slurs, and fingering (1, 2, 3, 4, 5).

System 5: The piano right hand continues the melodic line. The left hand plays a harmonic accompaniment. The voice part continues with a melodic line, slurs, and fingering (1, 2, 3, 4, 5).

System 6: The piano right hand continues the melodic line. The left hand plays a harmonic accompaniment. The voice part continues with a melodic line, slurs, and fingering (1, 2, 3, 4, 5).



The image displays four systems of musical notation, each consisting of a piano (piano) part and a voice part. The piano part is written in a grand staff (treble and bass clefs), and the voice part is written in a single staff (treble clef).

System 1: The piano part features a series of chords in the bass clef, with a melodic line in the treble clef. The voice part is marked with a *sopra* (soprano) and includes a 7-measure rest. The piano part includes fingerings 1, 2, 3, 4, 5, 3, 4, and 5.

System 2: The piano part continues with a series of chords in the bass clef, with a melodic line in the treble clef. The voice part is marked with a 7-measure rest. The piano part includes fingerings 1, 2, 3, 4, 5, 3, 4, and 5.

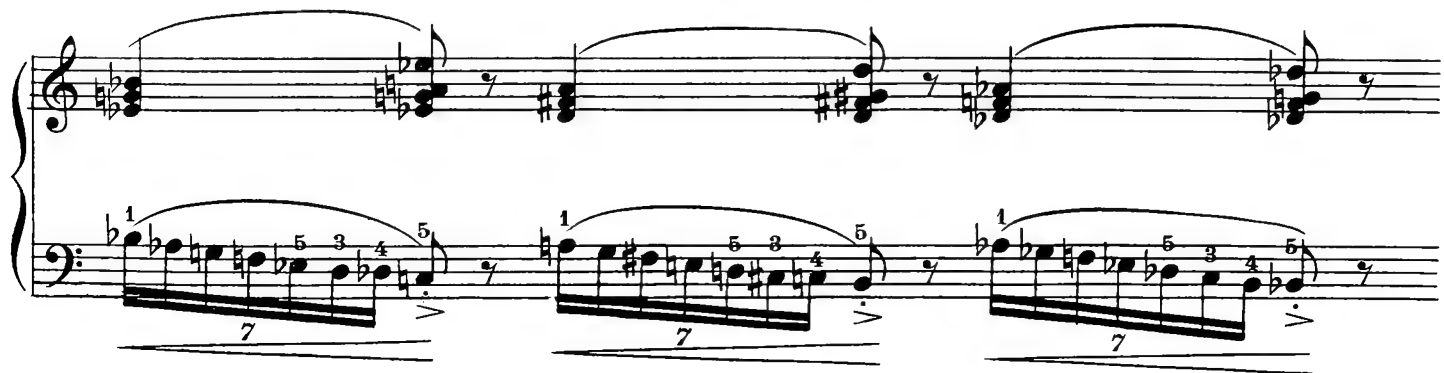
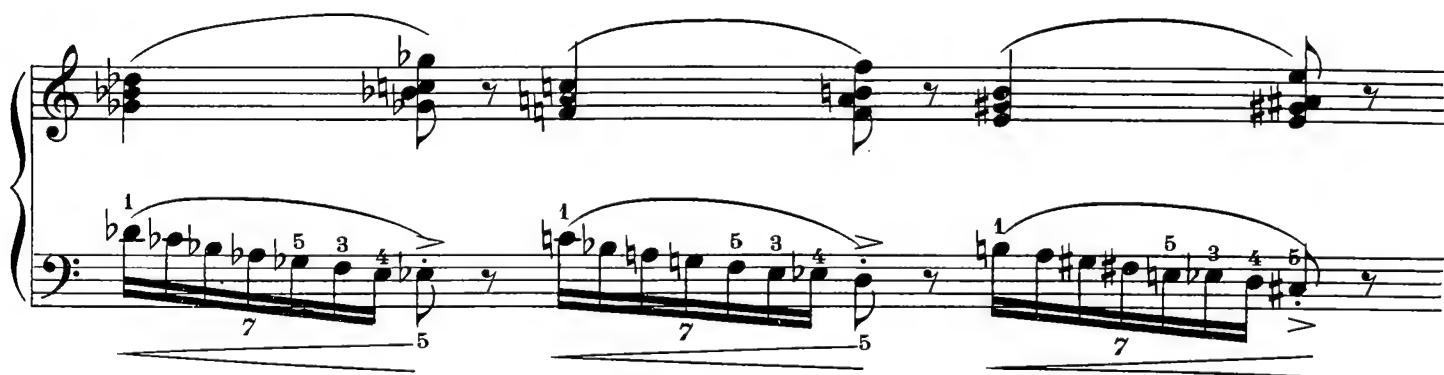
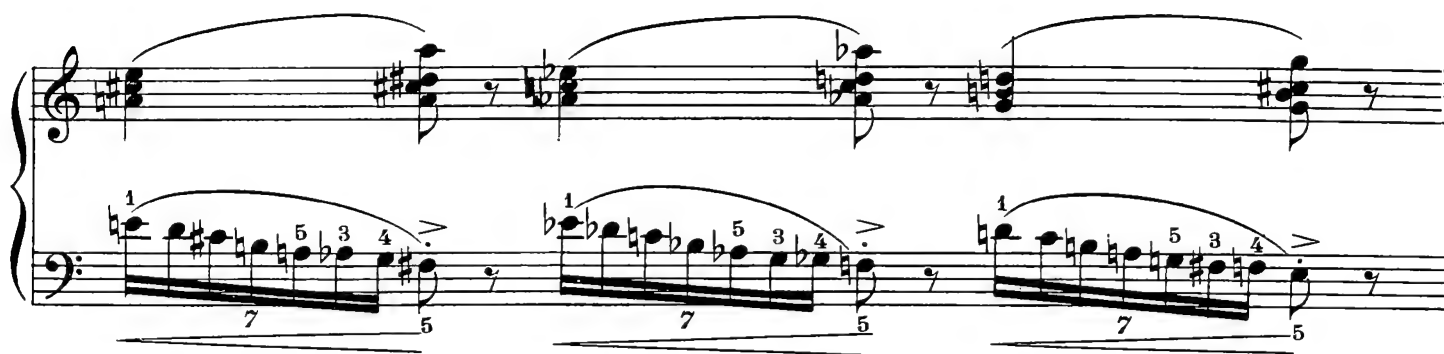
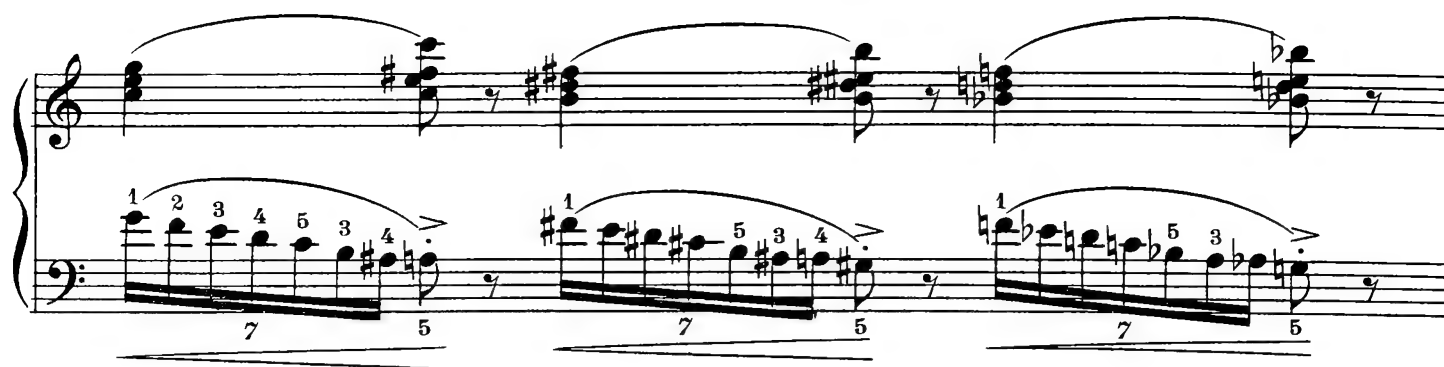
System 3: The piano part continues with a series of chords in the bass clef, with a melodic line in the treble clef. The voice part is marked with a 7-measure rest. The piano part includes fingerings 1, 2, 3, 4, 5, 3, 4, and 5.

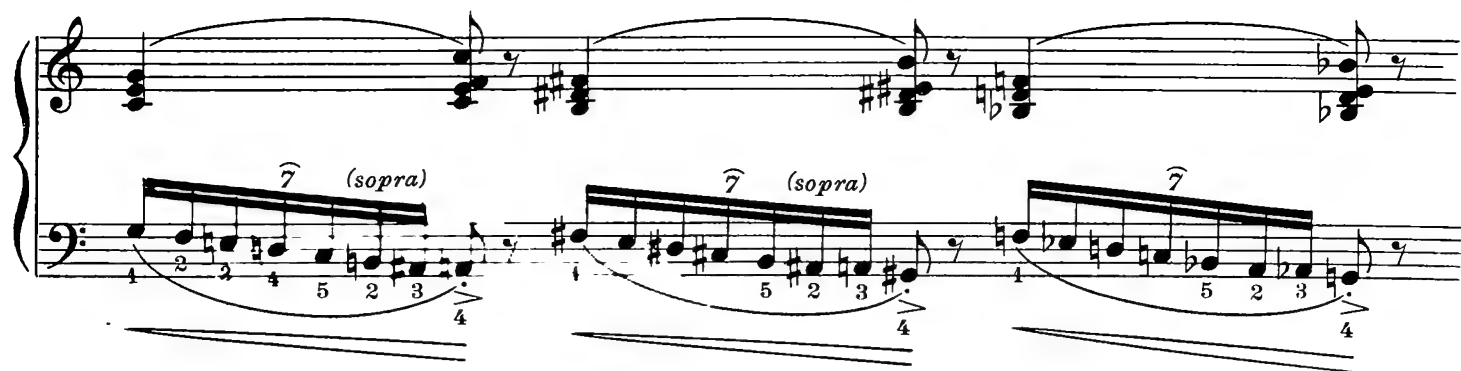
System 4: The piano part continues with a series of chords in the bass clef, with a melodic line in the treble clef. The voice part is marked with a 7-measure rest. The piano part includes fingerings 1, 2, 3, 4, 5, 3, 4, and 5.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves, both with treble clefs and a key signature of one flat. The top staff continues the melody from the first system, while the bottom staff provides a harmonic accompaniment using chords and single notes. The score is written in a clear, legible font, with a large, stylized 'Z' at the beginning of the first system.

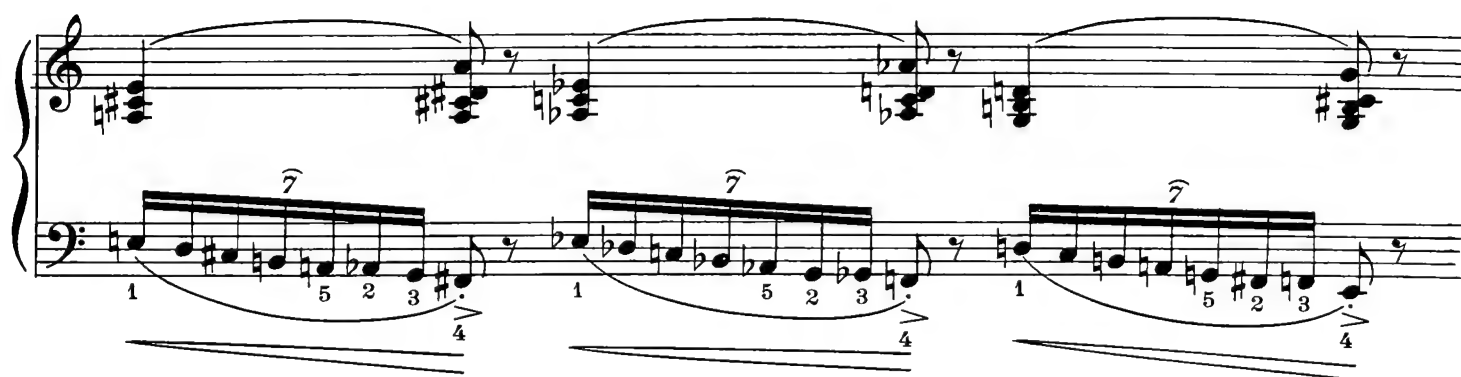
The musical score for 'The Song of the Lark' is presented in two systems. The top system features a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several triplets indicated by a '3' over a bracket. The word '(sopra)' is written above the staff, indicating a soprano vocal part. The bottom system consists of a single bass clef staff, likely for piano accompaniment. It features a series of chords, primarily triads and dyads, which provide harmonic support for the melody. The chords are often beamed together and include some grace notes. The overall style is that of a late 19th or early 20th-century musical score.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a harmonic accompaniment. The melody is written in a key with one sharp (F#) and a common time signature (C). It features a series of eighth notes and quarter notes, with fingerings indicated by numbers 1 through 5. The accompaniment consists of chords and single notes in the bass. The second system continues the melody and accompaniment, with the melody ending on a whole note. The score is written in a clear, legible style with standard musical notation.





First system of musical notation. The treble clef staff contains a series of chords and single notes. The bass clef staff features a continuous eighth-note pattern with a slur and a '7' above it, labeled '(sopra)'. Fingering numbers 1, 2, 2, 4, 5, 2, 3, and 4 are indicated below the notes.



Second system of musical notation. The treble clef staff continues with chords and notes. The bass clef staff maintains the eighth-note pattern with a slur and a '7' above it. Fingering numbers 1, 5, 2, 3, and 4 are shown.



Third system of musical notation. The treble clef staff shows chords and notes. The bass clef staff continues the eighth-note pattern with a slur and a '7' above it, labeled '(sopra)'. Fingering numbers 1, 2, 3, 4, 5, 1, 2, and 3 are indicated.



Fourth system of musical notation. The treble clef staff contains chords and notes. The bass clef staff continues the eighth-note pattern with a slur and a '7' above it. Fingering numbers 1, 5, 1, 2, and 3 are shown. The system concludes with a double bar line.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expresse-
ment pour cette oeuvre,
par

*Ejercicios origi-
nales, escritos es-
pecialmente para esta
obra, por*

RUDOLF GANZ

There is hardly any need to emphasize the ingenuity and utility of the following exercise. The design of the exercise itself is one of the simplest and oldest in music, but by the device of introducing gradually and with increasing frequency the alternation of the hands unusual demands are made upon a perfect evenness of touch and tone and also of poise in both hands. The left hand usually obtains a weaker, thinner tone and is less agile than the right hand. (A.J.)

Es ist wohl kaum nötig, auf das Sinnreiche und Nützliche der folgenden Übung hinzuweisen. Die Gestalt der Übung selbst ist eine der einfachsten und ältesten in der Musik, aber durch den Einfall, dass sich die Hände allmählig und mit zunehmender Häufigkeit ablösen, werden aussergewöhnliche Ansprüche an eine vollkommene Ebenmässigkeit in Bezug auf den Anschlag und den Ton und ebenfalls auf das Gleichgewicht in beiden Händen gestellt. Die linke Hand bringt oft einen schwächeren und dünneren Ton hervor als die rechte Hand. (A.J.)

Il est à peine nécessaire de souligner l'ingéniosité et l'utilité de l'exercice suivant. Le dessin de l'exercice même est un des plus simples et des plus anciens en musique. Mais par l'introduction graduelle et chaque fois plus fréquente du changement alternatif des mains, l'exécutant est obligé d'acquérir une parfaite égalité du toucher et du son et l'équilibre des deux mains. En général la main gauche est moins agile, donne un son plus faible et moins nourri que la main droite. (A.J.)

Es apenas necesario hacer resaltar lo ingenioso y útil del ejercicio siguiente. La trama del ejercicio mismo es una de las más sencillas y antiguas que hay en la música; pero mediante la introducción gradual y cada vez más frecuente del cambio alternativo de las manos, se obliga al ejecutante a adquirir una igualdad perfecta en el "toucher" y en el sonido y la ponderación de ambas manos. Por lo general la mano izquierda es menos ágil y da un tono más débil, más tenue que la mano derecha. (A.J.)

In a moderate tempo and with absolute evenness of tone. Employ all dynamic gradations (Rudolf Ganz.)

In einem mässigen Tempo und mit vollkommener Gleichmässigkeit des Tones. Man gebrauche alle dynamischen Abstufungen. (Rudolf Ganz.)

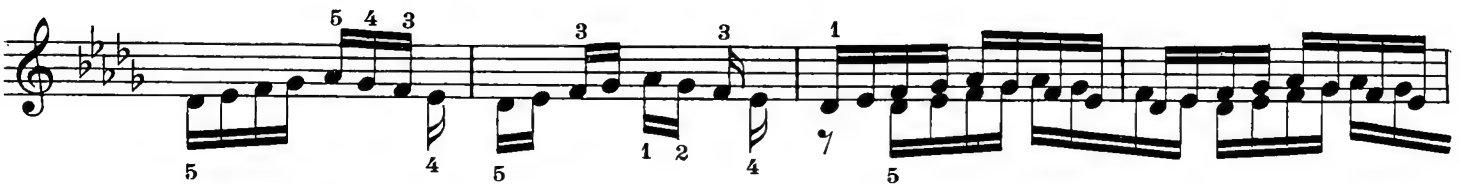
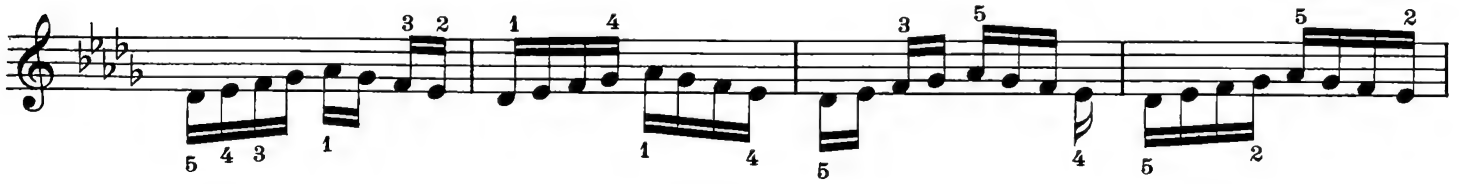
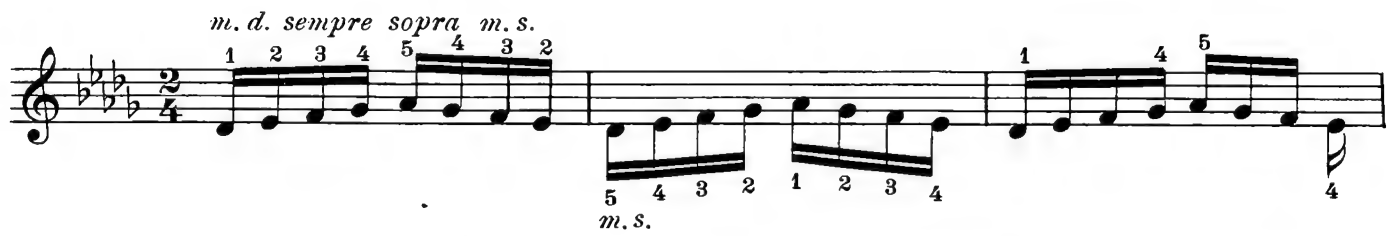
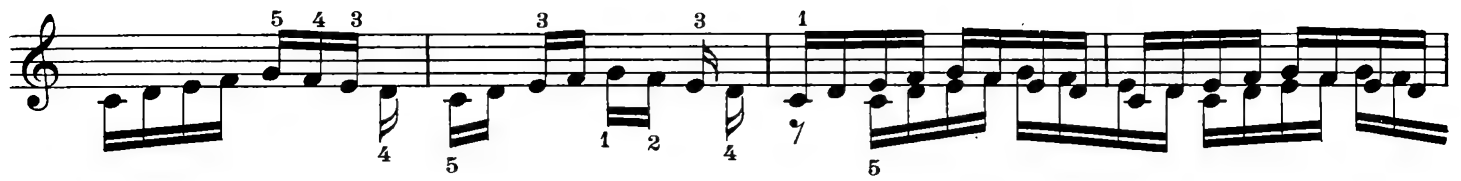
Dans un mouvement modéré et avec une parfaite égalité du son. Employez toutes les gradations dynamiques (Rudolf Ganz.)

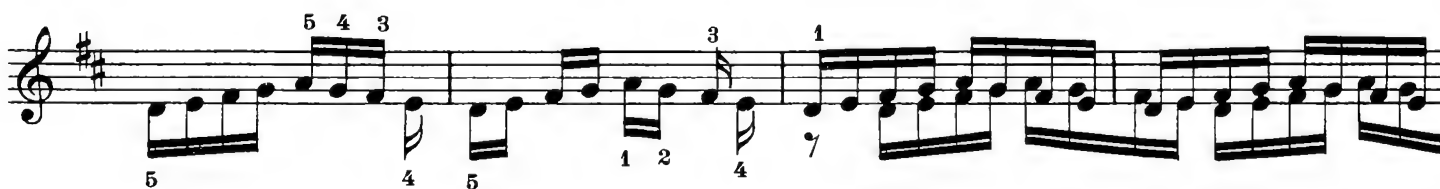
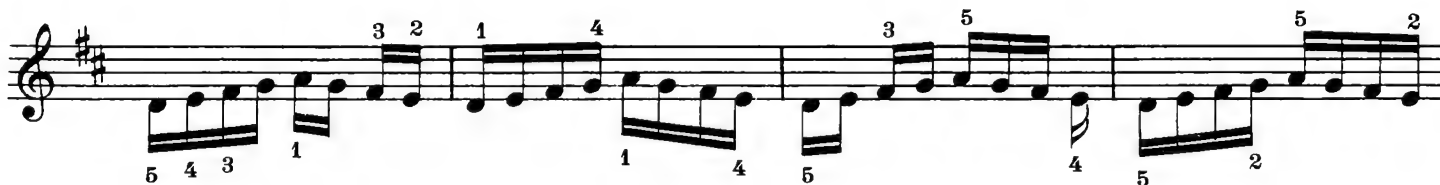
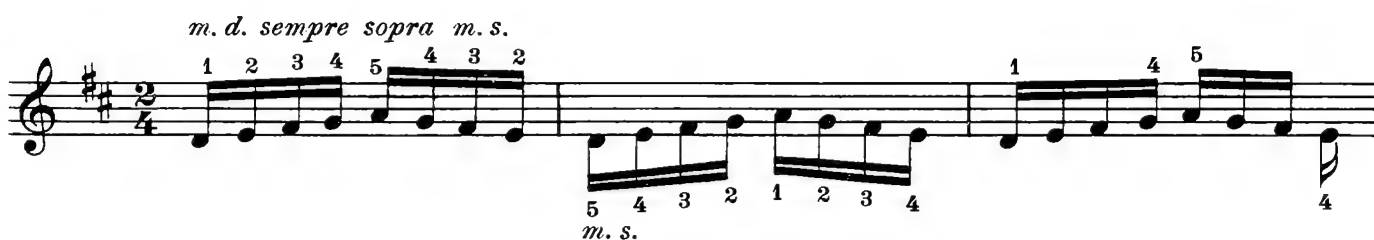
En un movimiento moderado y con absoluta igualdad de sonido. Empléense todas las gradaciones dinámicas. (Rudolf Ganz.)

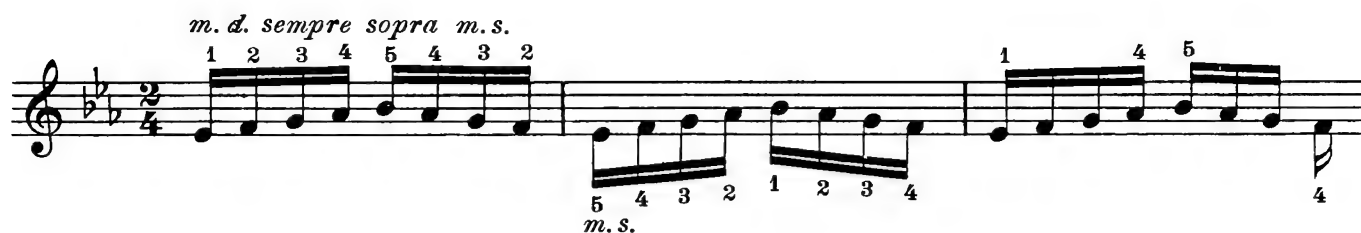
m.d. sempre sopra m.s.
m.d. (sopra) *(sotto)*

Nº 1

m.s.







Etc. in all keys, major and minor; also chromatically.
(Rudolph Ganz)

Etc. in allen Dur und Moll Tonarten; auch chromatisch.
(Rudolph Ganz)

Etc. dans tous les tons majeurs et mineurs et aussi chromatiquement. (Rudolph Ganz)

Etc. en todos los tonos mayores y menores y también cromáticamente. (Rudolph Ganz)

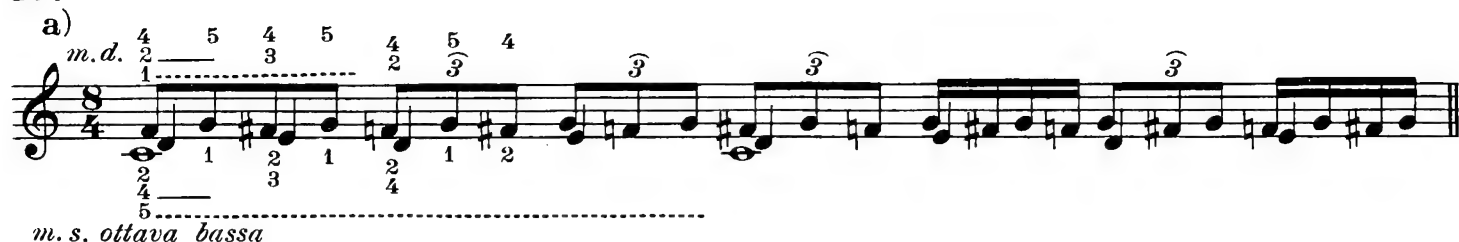
With a clear tone. Play *legatissimo*, while lifting the fingers well, though not too high. (Rudolf Ganz)

Mit klarem Ton. Man übe *legatissimo*, indem die Finger gut gehoben werden, jedoch nicht zu hoch. (Rudolf Ganz)

Avec un son clair. Jouez *legatissimo* en levant bien les doigts, quoique pas trop haut. (Rudolf Ganz.)

Con un sonido claro. Tóquese *legatissimo* levantando los dedos, pero no demasiado. (Rudolf Ganz.)

No 2

a) *m.d.* 
m.s. ottava bassa

b) 

c) 

d) 

e) 

a) 

b) 

c)

d)

e)

In the following exercise, the alternating change of the hands should be effected without any perceptible difference in the intensity of the tone produced by either hand.(A.J.)

In der folgenden Übung sollten beide Hände den sich ablösenden Wechsel ohne irgend einen bemerkbaren Unterschied in der Intensität des Tones hervorbringen. (A.J.)

Dans l'exercice suivant, le changement alternatif des mains doit s'accomplir sans qu'il y ait aucune différence dans l'intensité du son produit par l'une et l'autre main.(A.J.)

En el ejercicio siguiente se debe ejecutar el cambio alternativo de las manos sin que haya diferencia en la intensidad del sonido que una y otra produzcan. (A.J.)

Nº 3

a)

(sotto)
m.d.
 4 5 4 2 3 4 5

ten.
m.s.
 3 2 3 5 4 3 2

(sotto)
m.d.
 4 5 4 2 3 4 5

ten.
m.s.
 3 2 3 5 4 3 2

etc.

b) *m.d.*
ten.
 3 2 3 5 4 3 2

m.s. (sotto)
 4 3 4 2 3 4 5

m.d.
 2 2 2 2

m.d.
ten.
 3 2 3 5 4 3 2

m.s. (sotto)
 3 4 3 2 3 4 5

m.d.
 2 2 2 2

m.d.
ten.
 3 2 3 5 4 3 2

m.s. (sotto)
 3 4 3 2 3 4 5

m.d.
 2 2 2 2

etc.

m.s. (sotto)
 3 4 3 2 3 4 5

Original exercises,
es, expressly written
for this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément
pour cette oeuvre, par

*Ejercicios originales
escritos especialmente
para esta obra, por*

FANNIE BLOOMFIELD-ZEISLER

The aim of these exercises is to promote independence, strength and evenness of fingers while gently stretching the ligaments between the fingers. (A.J.)

Diese Übungen bezwecken die Entwicklung von Unabhängigkeit, Kraft und Ebenmässigkeit in den Fingern, indem die Ligamente zwischen den Fingern in sanfter Weise gestreckt werden. (A.J.)

Le but de ces exercices est de donner aux doigts l'indépendance, la force et l'égalité, tout en étirant doucement les ligaments inter-digitaux. (A.J.)

El objeto de estos ejercicios es dar a los dedos independencia, fuerza e igualdad y al mismo tiempo estirar suavemente los ligamentos interdigitales. (A.J.)

3 1 2 1 2 3 1 2 1 2 3 1 2 1 2
4 2 3 2 3 4 2 3 2 3 4 2 3 2 3
5 3 4 3 4 5 3 4 3 4 5 3 4 3 4
m.d.

3 2 3 2 3 1 2 3 2 3 1 2 3 2
4 3 4 3 4 2 3 4 3 4 2 3 4 3
5 4 5 4 5 3 4 5 4 5 3 4 5 4
3 3 3

3 1 2 1 2 3 1 2 1 2
4 2 3 2 3 4 2 3 2 3
5 3 4 3 4 5 3 4 3 4
3 3 3 3 *simile*

3 2 3 2 3 1 2 3 2
4 3 4 3 4 2 3 4 3
5 4 5 4 5 3 4 5 4
3 3 3 *simile*

3 1 2 1 2 3 1 2 1 2
4 2 3 2 3 4 2 3 2 3
5 3 4 3 4 5 3 4 3 4
3 3 3 3 *simile*

3 2 3 2 3 1 2 3 2
4 3 4 3 4 2 3 4 3
5 4 5 4 5 3 4 5 4
3 3 3 *simile*

3 1 2 1 2 3 1 2 1 2
4 2 3 2 3 4 2 3 2 3
5 3 4 3 4 5 3 4 3 4
3 3 3 3 *simile*

3 2 3 2 3 1 2 3 2
4 3 4 3 4 2 3 4 3
5 4 5 4 5 3 4 5 4
3 3 3 *simile*

3 2 3 2 3 2 3 2
1 2 1 2 1 2 1 2
4 3 4 3 4 3 4 3
5 4 5 4 5 4 5 4
3 4 3 4 3 4 3 4 *simile*

etc.

m. s.

3 4 3 4 3 4 3 4 3 4
5 4 5 4 5 4 5 4 5 4
2 3 2 3 2 3 2 3 2 3
4 3 4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4 3 4

3 4 5 4 3 4 5 4 3 4 5 4
5 4 5 4 5 4 5 4 5 4 5 4
2 3 4 3 2 3 4 3 2 3 4 3
4 3 4 3 4 3 4 3 4 3 4 3
1 2 3 2 1 2 3 2 1 2 3 2
3 4 3 4 3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4 3 4
5 4 5 4 5 4 5 4 5 4
2 3 2 3 2 3 2 3 2 3
4 3 4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4 3 4

3 4 5 4 3 4 5 4 3 4 5 4
5 4 5 4 5 4 5 4 5 4 5 4
2 3 4 3 2 3 4 3 2 3 4 3
4 3 4 3 4 3 4 3 4 3 4 3
1 2 3 2 1 2 3 2 1 2 3 2
3 4 3 4 3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4 *simile*
5 4 5 4 5 4 5 4
2 3 2 3 2 3 2 3
4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4

3 4 5 4 3 4 5 4 *simile*
5 4 5 4 5 4 5 4
2 3 4 3 2 3 4 3
4 3 4 3 4 3 4 3
1 2 3 2 1 2 3 2
3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4 *simile*
5 4 5 4 5 4 5 4
2 3 2 3 2 3 2 3
4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4

3 4 5 4 3 4 5 4 *simile*
5 4 5 4 5 4 5 4
2 3 4 3 2 3 4 3
4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4 *simile*
5 4 5 4 5 4 5 4
2 3 2 3 2 3 2 3
4 3 4 3 4 3 4 3
1 2 1 2 1 2 1 2
3 4 3 4 3 4 3 4

3 4 5 4 3 4 5 4 *simile*
5 4 5 4 5 4 5 4
2 3 4 3 2 3 4 3
4 3 4 3 4 3 4 3
1 2 3 2 1 2 3 2
3 4 3 4 3 4 3 4

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

SIGISMOND STOJOWSKI

The following cleverly
devised exercises are of im-
mediate effect in strength-
ening the 3rd, 4th and 5th
fingers. They should be
practised at first in a mo-
derate tempo, in *f*, *mf*
and *p*; then gradually
faster, in *mf* and *p*(A.J.)

*Die folgenden geschickt
erdachten Übungen sind
von besonderem Nutzen in
Bezug auf die Kräftigung des
3ten, 4ten und 5ten Fin-
gers. Man sollte sie zu-
erst im mässigen Tempo
üben und zwar *f*, *mf*
und *p*; darauf allmählig
schneller *mf* und *p*.(A.J.)*

Les exercices qui sui-
vent sont fort adroite-
ment imaginés et sont
d'un effet immédiat pour
fortifier les 3èmes, 4èmes
et 5èmes doigts. On devra
les étudier d'abord dans
un mouvement modéré, en
f, *mf* et *p*; puis peu
à peu plus vite, en *mf*
et *p*.(A.J.)

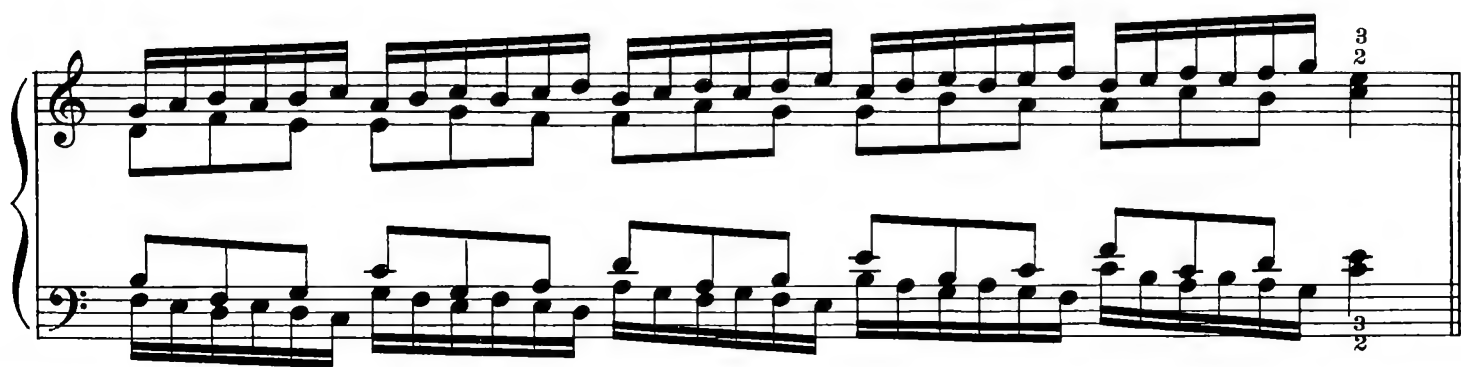
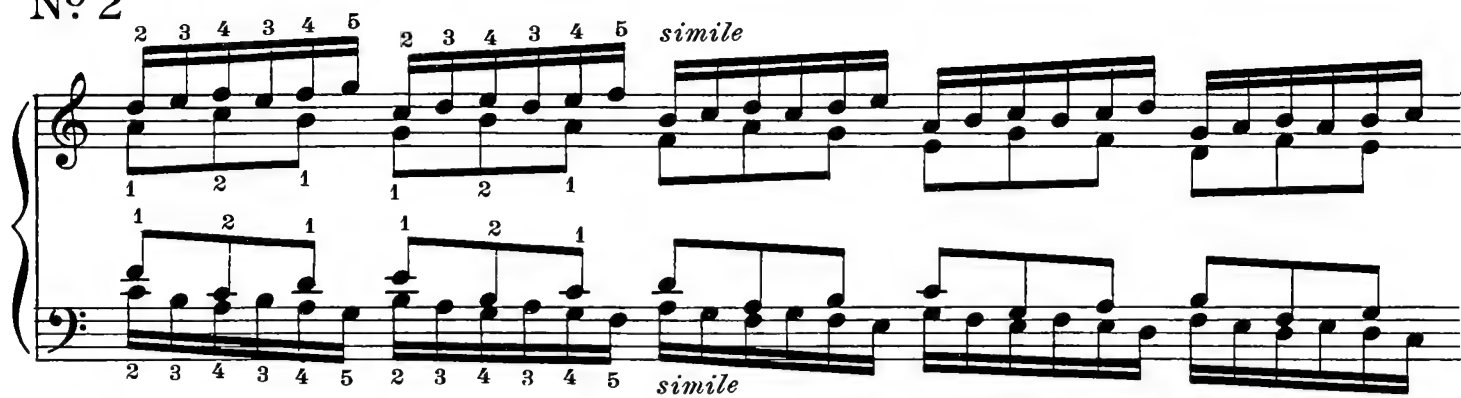
*Los siguientes ejercicios,
ingeniosamente preparados,
son de efecto inmediato
para fortalecer los dedos
tercero, cuarto y quinto.
Deben trabajarse primero
en tiempo moderado, en
f, *mf* y *p*; después gra-
dualmente más aprisa,
en *mf* y *p*.(A.J.)*

Nº 1

The musical score for exercise Nº 1 consists of two systems, each with a piano (treble) and bass (bass) staff. The first system begins with a piano staff containing a sequence of eighth notes with fingerings 2, 3, 4, 3, 4, 5, followed by a *simile* instruction. The bass staff contains a sequence of eighth notes with fingerings 1, 1, followed by a *simile* instruction. The second system continues the exercise with similar patterns in both staves, also marked with *simile*. The notation includes various musical symbols such as notes, rests, and dynamic markings.



№ 2



№ 3

First system of musical notation for No. 3. The treble staff features a rapid sixteenth-note scale in the right hand, with fingering 5, 4, 5, 4 and the instruction *simile*. The bass staff features a similar rapid sixteenth-note scale in the left hand, with fingering 1, 1, 5, 4 and the instruction *simile*.

Second system of musical notation for No. 3. The treble staff continues the rapid sixteenth-note scale with fingering 5, 4 and the instruction *simile*. The bass staff continues the rapid sixteenth-note scale with fingering 1, 1 and the instruction *simile*.

№ 4

First system of musical notation for No. 4. The treble staff features a rapid sixteenth-note scale in the right hand, with fingering 1, 2, 1 and the instruction *simile*. The bass staff features a similar rapid sixteenth-note scale in the left hand, with fingering 1, 2, 1 and the instruction *simile*.

Second system of musical notation for No. 4. The treble staff continues the rapid sixteenth-note scale. The bass staff continues the rapid sixteenth-note scale.

Nº 5a

simile

The musical score for 'The Bird Song' (Op. 10, No. 1) by Robert Schumann is presented in a two-staff format. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with similar rhythmic values. The piece is in G major and 2/4 time, marked 'Allegretto' and 'simile'. The notation includes various fingerings and articulations typical of Schumann's style.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two systems. The first system contains the first four measures, and the second system contains the last two measures. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The piece ends with a final cadence in the second system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff bracket on the left. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of a single line of notes, likely representing a vocal melody, with a final double bar line at the end.

Nº 5b

*m. d.**simile**m. s. due ottave bassa**simile**simile*

Nº 5c

*m. d.**simile**m. s. due ottave bassa**simile**simile*

Nº 5d

m. d.*m. s. due ottave bassa*

Nº 6 a





This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical notes, rests, and fingerings. The first four systems are in 2/4 time, while the fifth system is in 3/4 time. The key signature is one flat (B-flat). The notation is written in a standard musical notation style, with notes and rests clearly marked. The fifth system includes a triplet of eighth notes in the treble staff, marked with a '3' and a '1' below it, and a triplet of eighth notes in the bass staff, marked with a '3' and a '1' below it. The page number '170' is in the top left corner, and the number '20934' is in the bottom left corner.

Nº6c

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 *simile*

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4

1 1 1 1 1 1 1 1

2 1 1 1

1 1 1 1 1 1 1 1

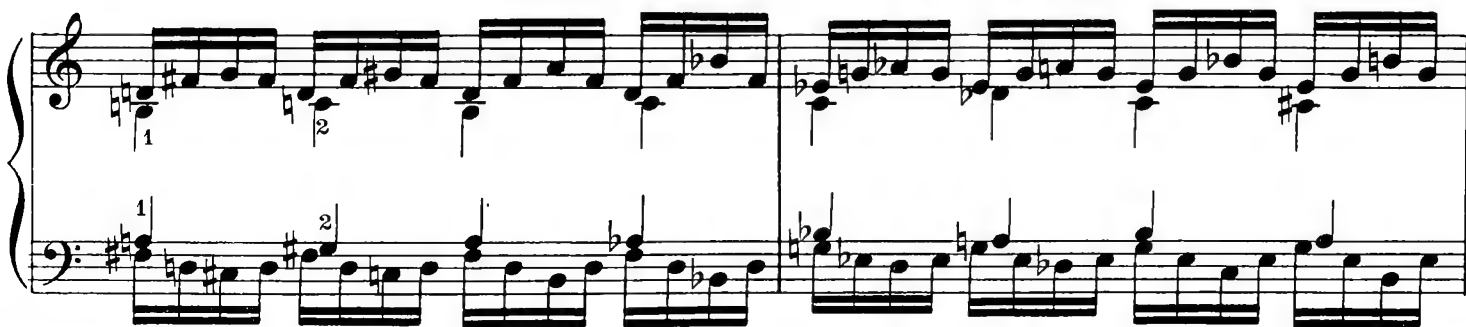
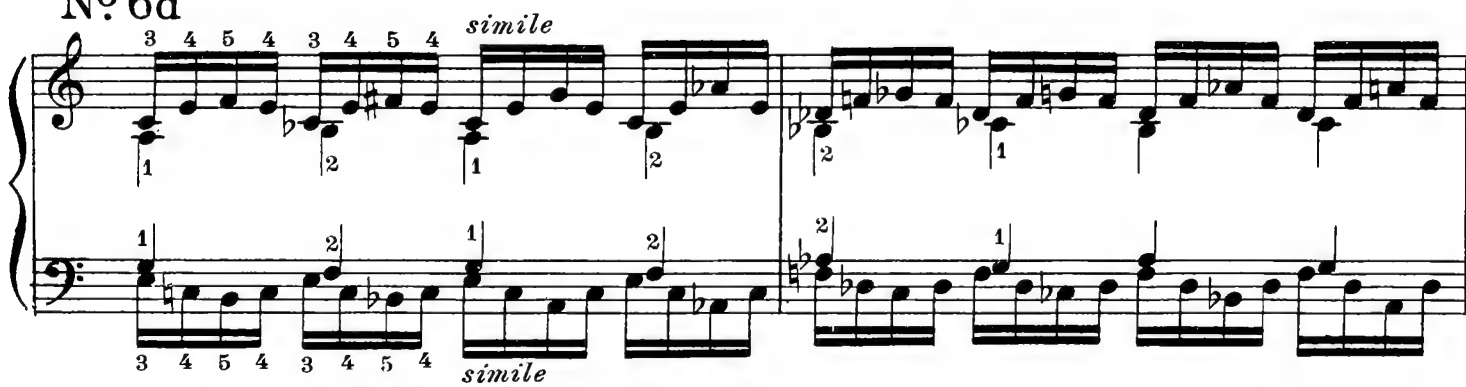
2 1 1 1

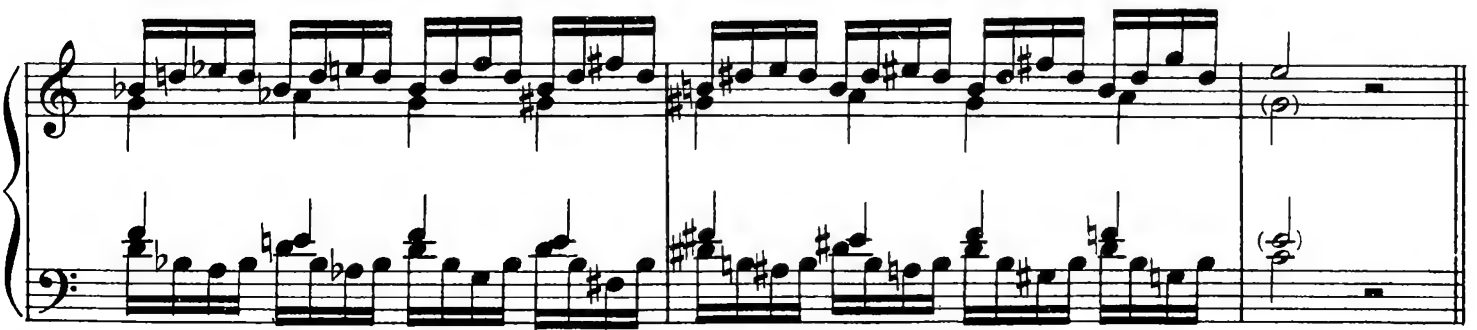
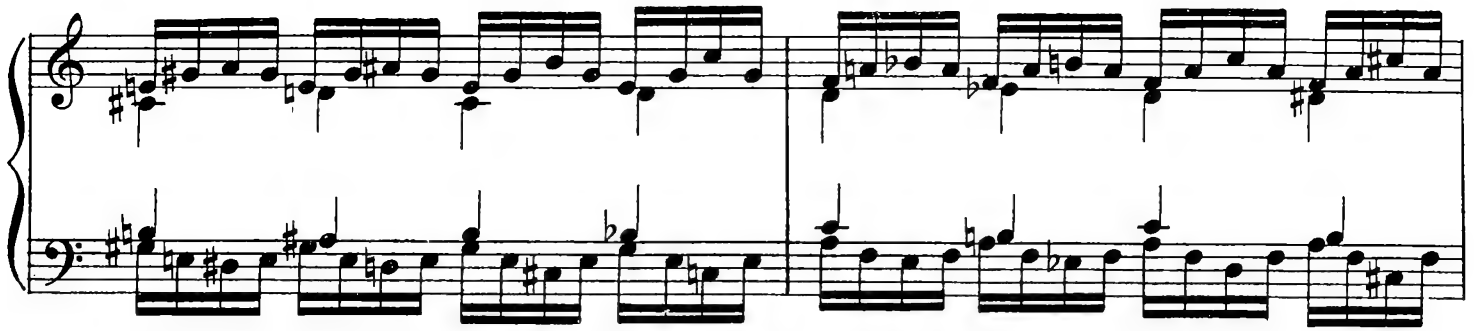
2 1 1 1 1 1 1 1

2 1 1 1



Nº 6d





Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

ALFRED CORTOT

The remarkably beneficial effect which these exercises have on the 3rd, 4th and 5th fingers, as regards independence, flexibility and stretching will be apparent when they are played through all the keys. The tempo should at first be rather slow, then increased until Allegro = ♩ is reached. To be practised *p, mf, f.* (A. J.)

Die bemerkenswerte wohltätige Wirkung, welche diese Übungen in Bezug auf Unabhängigkeit, Biegsamkeit und Streckung auf den dritten, vierten und fünften Finger haben, zeigt sich klar, sobald man sie durch alle Tonarten spielt. Das Zeitmass sollte zuerst ziemlich langsam sein; dann so viel schneller bis zum Allegro = ♩ Man übe sie p, mf, f. (A. J.)

L'effet vraiment remarquable que ces exercices produisent sur les troisièmes, quatrièmes et cinquièmes doigts au point de vue de l'indépendance, la flexibilité et l'extension est évident lorsqu'on les joue dans tous les tons. On doit les étudier d'abord assez lentement, puis de plus en plus vite jusqu'à ce que l'on atteigne l'Allegro = ♩ A étudier *p, mf, f.* (A. J.)

La acción sumamente benéfica que producen estos ejercicios para dar independencia, flexibilidad y extensión interdigital a los dedos tercero, cuarto y quinto, se manifiesta al tocarlos en todos los tonos. Se deben tocar al principio bastante despacio; después, más y más aprisa, hasta llegar al Allegro = ♩ Estúdiese p, mf, f. (A. J.)

Nº 1
m. d.

legato

simile

System 1: Treble and bass clef. Key signature: two sharps (F# and C#). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes.

System 2: Treble and bass clef. Key signature: one flat (Bb). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes.

System 3: Treble and bass clef. Key signature: three sharps (F#, C#, G#). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes.

System 4: Treble and bass clef. Key signature: two flats (Bb and Eb). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes.

System 5: Treble and bass clef. Key signature: three flats (Bb, Eb, and Ab). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes.

System 6: Treble and bass clef. Key signature: two sharps (F# and C#). The treble staff contains a series of eighth-note chords, and the bass staff contains a series of single notes. The system ends with a double bar line and repeat dots.

[illegible]

Nº 2 *m. d.*

m. s.

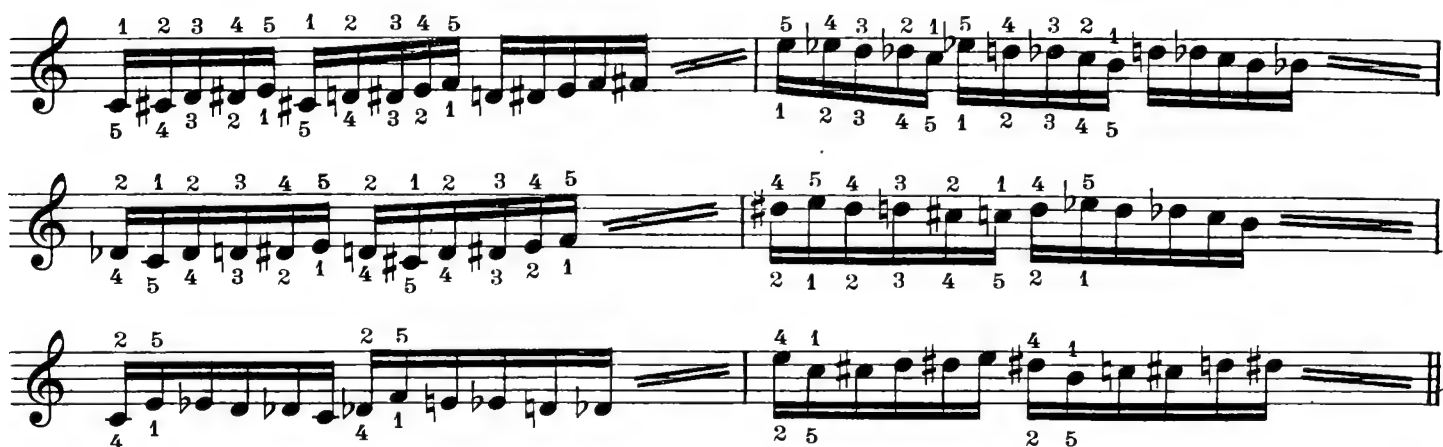
Exercises on
black keysSee Examples and Pre-
paratory Exercises.*Übungen auf
schwarzen Tasten**Siehe Beispiele und
Vorübungen.*Exercices sur
les touches noiresVoir Exemples et Ex-
ercices Préparatoires.*Ejercicios sobre
las teclas negras**Véase Ejemplos y E-
jercicios Preparatorios.*Daily Studies - *Tägliche Studien* } Carl Tausig*)
Etudes Journalières - *Estudios Diarios*

*) By permission of Heinrichshofen Verlag, Magdeburg

Chromatic Exercises.

Chromatische Übungen.

Exercices Chromatiques.

Ejercicios Cromáticos.*) Repeat each measure 20
times without interruption.*) *Wiederhole jeden Takt 20
Mal ohne Unterbrechung.**) Répétez chaque mesure 20
fois sans interruption.*) *Repítase cada compás 20
veces sin interrupción.*Allegro molto ($\text{♩} = 92$)40 Daily Studies 40 *Tägliche Studien* } Czerny
40 *Etudes journalières* 40 *Ejercicios Diarios*

The musical score is written for piano and consists of three systems of staves. The first system has two staves, the second system has two staves, and the third system is labeled 'Coda' and has two staves. The music is in a key with one sharp (F#) and includes various fingerings indicated by numbers 1-5. The Coda section ends with a double bar line and a final chord.

★) This notice, which exemplifies the old-fashioned manner of practising the piano, is reproduced in every modern edition of the 40 Daily Studies of Czerny without comment. Yet, to repeat an exercise in the same manner twenty times is apt to blunt the attention and the interest, and is not conducive to quick and lasting results. Indeed, it is safe to assume that very few pupils actually repeat every exercise twenty times.

A better, safer and more interesting manner of practice is as follows:

f
pp

Accents every first of two notes.

Accents every second of two notes

Dotted notes:
Reversed dotted notes:

Staccato **f**
Staccato **pp**
Velocity **f**
Velocity **pp**

★) Diese Bemerkung, die die altmodische Art Klavier zu üben darstellt, ist in jeder modernen Ausgabe der 40 Tägliche Studien von Czerny ohne Erläuterung wieder gegeben worden und doch: eine Übung zwanzigmal in derselben Weise zu wiederholen, ist dazu geeignet, die Aufmerksamkeit und das Interesse abzustumpfen. In der Tat darf man annehmen, dass sehr wenige Schüler eine Übung wirklich zwanzigmal wiederholen.

Eine bessere, sicherere und interessantere Art zu üben ist die folgende:

f
pp

Akzente auf jeder ersten von zwei Noten.

Akzente auf jeder zweiten von zwei Noten.

Punktierte Noten:
Umkehrung der punktierten Noten:

Staccato **f**
Staccato **pp**
Schnell **f**
Schnell **pp**

★) Cette indication, qui représente l'ancienne façon d'étudier le piano, est reproduite, sans commentaires, dans toutes les éditions modernes des 40 Etudes Journalières de Czerny. Et pourtant, en répétant un exercice vingt fois de la même façon on risque d'émousser l'attention et l'intérêt. Il est même permis d'affirmer que très peu d'élèves répètent vraiment vingt fois un exercice.

Une façon de travailler, meilleure, plus sûre et plus intéressante, est la suivante:

f
pp

Accents sur la première de chaque deux notes.

Accents sur la seconde de chaque deux notes.

Notes pointées:
Inversion des notes pointées:

Staccato **f**
Staccato **pp**
Vélocité **f**
Vélocité **pp**

★) Esta indicación, que representa la manera antigua de estudiar el piano, se halla reproducida en todas las ediciones modernas de los 40 Estudios Diarios de Czerny. Sin embargo el repetir un ejercicio veinte veces de la misma manera tiende a enervar y disminuir el interés y la atención. Se puede afirmar que muy pocos discípulos repiten verdaderamente un ejercicio veinte veces.

Más segura, mejor y más interesante es la manera siguiente de estudiar:

f
pp

Acéntos en la primera de cada dos notas.

Acéntos en la segunda de cada dos notas.

Notas punteadas:
Notas punteadas invertidas:

Staccato **f**
Staccato **pp**
Velocidad **f**
Velocidad **pp**

FRANZ LISZT

Andante (A.J.)

The image displays a musical score for Franz Liszt's 'Andante (A.J.)', a technical exercise for piano. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked 'Andante' and '(A.J.)'. The score is divided into four systems, each containing two measures. The first system begins with a forte (f) dynamic in the first measure and a piano (p) dynamic in the second. The notation features a variety of technical challenges, including sixteenth-note runs, triplets, and slurs. Fingerings are indicated by numbers 1-5 above or below the notes. The piece concludes with a final cadence in the fourth system.

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, starting on a whole note G4 and moving in a stepwise fashion. The lower staff is in bass clef with the same key signature, containing a bass line that mirrors the upper staff's contour. Fingering numbers are provided: '1 2 3 2' for the first measure of the treble staff and '5 4 3 4' for the first measure of the bass staff. The system is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for piano in a key of one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern. The piece concludes with a final double bar line.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line is composed of eighth notes, often beamed in pairs. The piece concludes with a final double bar line at the end of measure 8.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and a bass staff, both in the key of B-flat major (two flats) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system covers the first two lines of the song, and the second system covers the next two lines. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment uses a simple pattern of eighth notes and rests. The score is written in a clear, legible font, with a large '1' at the beginning of each line of music.

The image displays a musical score for a piano piece, identified as 'The Little Boat' (Op. 91, No. 14) by Franz Schubert. The score is written for piano and is in B-flat major, 3/4 time. It consists of 16 measures, organized into four systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The first system includes fingerings and breath marks. The second system includes fingerings and breath marks. The third system includes fingerings and breath marks. The fourth system includes fingerings and breath marks.

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The music is written in B-flat major (two flats) and 4/4 time. Each system contains two measures of music. The notation includes various fingerings (1-5), slurs, and dynamic markings (V). The first four systems show a consistent pattern of eighth-note and quarter-note runs, while the fifth system introduces a more complex rhythmic pattern with sixteenth notes. The page number 183 is located in the top right corner.

Moderato - Allegretto - Allegro (A. J.)





FRANZ LISZT

Moderato-Allegretto-Allegro (A.J.)₂

First system of the piano study. The treble staff begins with a series of eighth-note runs, and the bass staff follows with a similar pattern. Fingerings are indicated by numbers 1-5 above or below the notes. The dynamic marking *(f - mf - p)* is present, along with the tempo marking *(A. J.)*.

Second system of the piano study, continuing the eighth-note runs in both staves with various fingerings.

Third system of the piano study. The right staff ends with a trill-like figure. To the right of the staff, the text "etc." is written. Further right, a bracketed list of manuscript editions is provided:

later	{	<i>m. d.</i>
<i>später</i>		23, 34, 45
<i>après</i>		<i>m. s.</i>
<i>después</i>		32, 43, 54

 Rosenthal - Schytte, *) { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

Two systems of the Rosenthal-Schytte piano study. The first system features a wide interval of an octave in the right hand, with fingerings 1-5 and 1-5 indicated. The second system continues with more complex fingering patterns, including some with double numbers (e.g., 4/4, 5/5) indicating specific fingerings for both hands or specific techniques.

JOHANNES BRAHMS*)

Exercise of Johannes
Brahms, published by
Carl Tausig in his "Daily
Studies."

Johannes Brahms'sche
Übung, von Carl Tausig
in seinen "Tägliche Stu-
dien" veröffentlicht.

Exercice de Johannes
Brahms, publié par Carl
Tausig dans ses "Études
Journalières."

Ejercicio de Johannes
Brahms, publicado por
Carl Tausig en sus "Es-
tudios Diarios."

$\text{♩} = 126 \text{ (A. J.)}$

*(legato **f** e poi staccato **p**) (A. J.)*

etc.

Daily Studies - *Tägliche Studien*
Études Journalières - *Estudios Diarios* } Carl Tausig

Moderato - Allegretto - Allegro (A.J.)

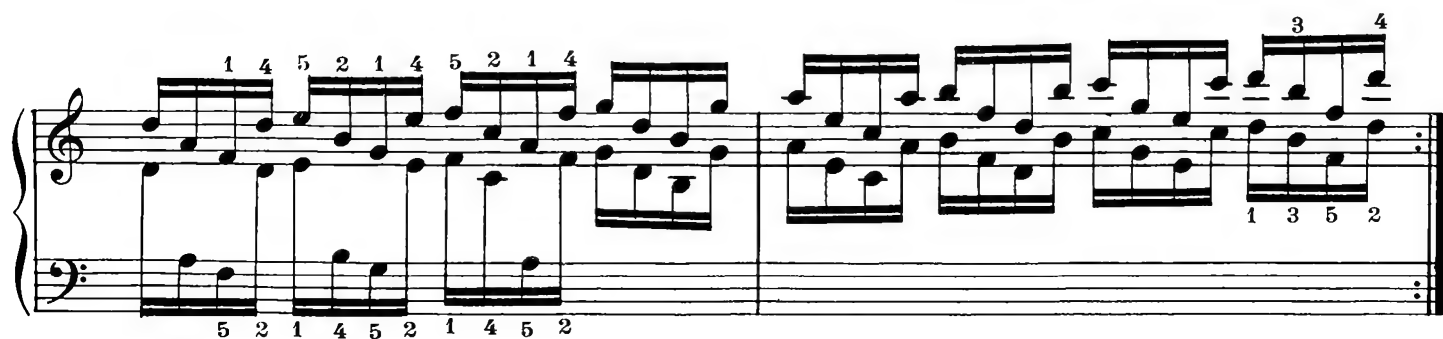
The musical score is written for piano and bass. It begins with a forte (*f*) dynamic. The first system includes fingering numbers: 1 2, 3 4 5 3, 1 2, 3 4 5 3, 1 2, 3 4 5 3. The second system ends with "etc.". The third, fourth, and fifth systems show increasingly complex rhythmic patterns and chromaticism.



Published by permission of Heinrichshofen Verlag, Magdeburg

School of the Virtuoso | *Schule des Virtuosen* | Ecole du Virtuose | *Escuela del Virtuoso*

CZERNY*)



*) See page 179

| *Siehe Seite 179*

| Voir page 179

| *Véase página 179*

5 1 3 5 4 1 2 5 4 1 2 5 4 1 2 5

1 5 3 1 2 5 4 1 2 5 4 1 2 5 4 1

4 1 2 4 5 1 2 4 5

2 5 4 2 1 5 4 2 1

1 3 5 2 1 4 5 2 1 3 5 2 1 3 5 2

5 2 1 4 5 2 1 4 5 3 1 4 5 3 1 4

1 3 5 1 2 3 5 1

5 3 1 5 4 2 1 5

2 5 4 2 1 5 4 2 1 5 3 2

4 1 2 4 5 1 2 4 5 1 2 4

1 5 3 1 2 5 3 1 2 5 3 1

5 1 3 5 4 1 3 5 4 1 3 5

4

2

First system of piano music. The right hand features a melodic line with fingerings: 2 5 4 2, 1 5 4 2, 1 5 4 2. The left hand provides a harmonic accompaniment with fingerings: 4 1 2 4, 5 1 2 4, 5 1 2 4.

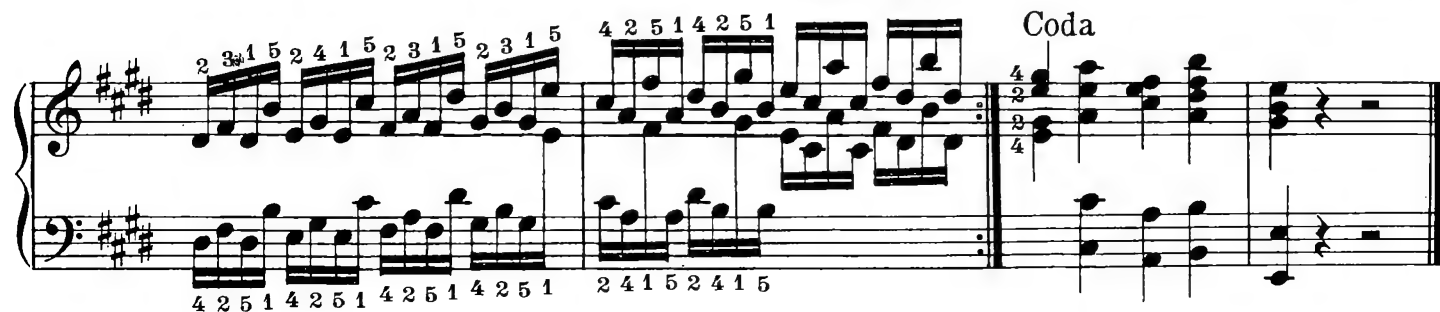
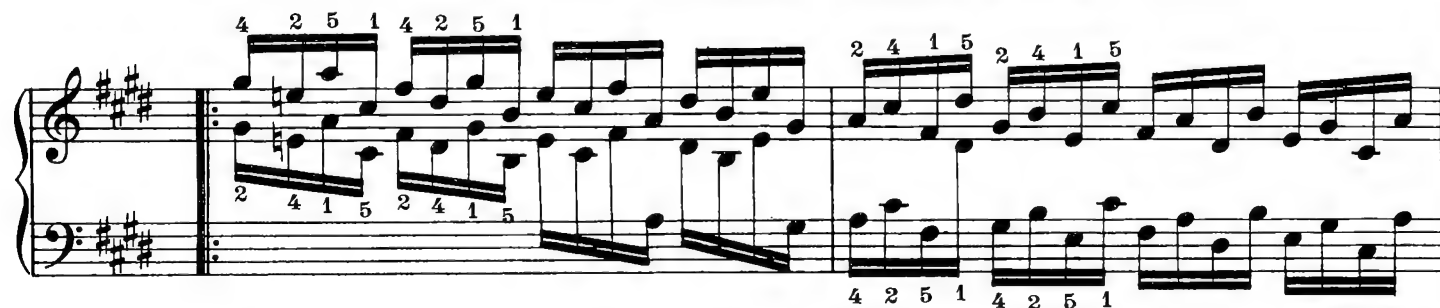
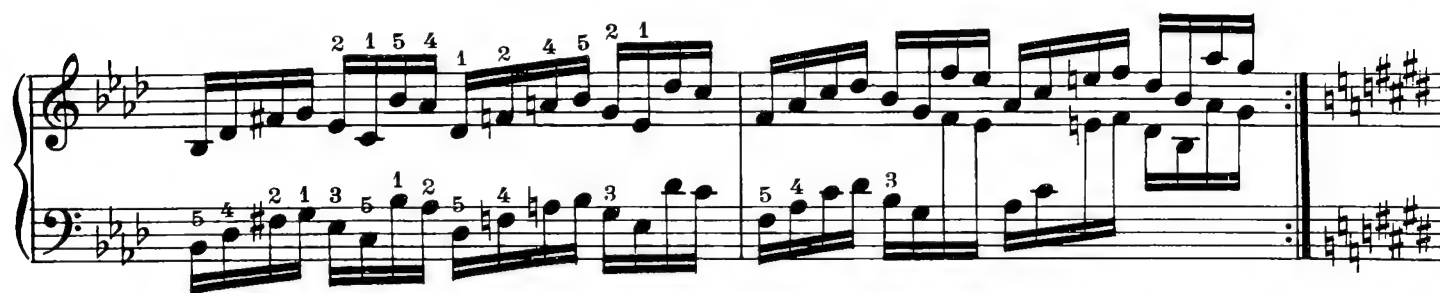
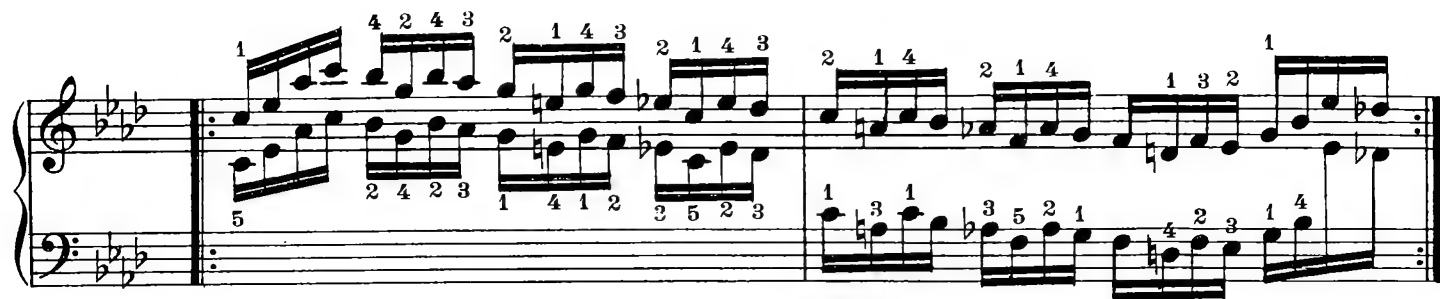
Second system of piano music. The right hand continues the melodic line with fingerings: 1 2 5 4 1 2 5 4 1. The left hand accompaniment has fingerings: 5 4 1 2 5 4 1 2 5.

Third system of piano music. The right hand features more complex passages with fingerings: 1 4 5 4, 3 1 3 2, 1 4 5 4, 3 1 3 2. The left hand accompaniment has fingerings: 4 2 1 2, 1 4 3 4, 5 2 1 2, 1 4 3 4.

Fourth system of piano music. The right hand continues with fingerings: 1 4, 5 1 2 3, 1 4, 5 1 2 3. The left hand accompaniment has fingerings: 5 1 3 2, 1 4 5 4 3, 1 3 2, 1 4 5 4. The system concludes with a key signature change to three flats.

Fifth system of piano music. The right hand features fingerings: 2 5 4 2, 1 5 4 2, 1 5 3 2, 1 5 3 2, 5 1 2 5, 4 1 2 5. The left hand accompaniment has fingerings: 5 1 2 4, 5 1 2 4, 5 1 2 4, 5 1 2 4. The system concludes with a key signature change to two flats.

Sixth system of piano music. The right hand features fingerings: 1 2 5 1, 2 3 5 1, 2 5 3 1, 2 5, 1. The left hand accompaniment has fingerings: 5 3 1 5, 4 2 1 5, 4 2 1 5, 4 1 2 5, 4 1 2 5. The system concludes with a key signature change to one flat.



C. L. HANON ★)

Two systems of piano exercises in 2/4 time, each with six measures. The first system features ascending and descending scales with fingerings 1-2-1-2-5 and 5-4-5-3-1. The second system features more complex patterns with fingerings 1-2-4-5-3-4-2-3 and 5-4-2-1-3-2-4-3.

Complete School of Technic for the Pianoforte
I. Philipp ★)

(By permission of Theo. Presser Co.)

M.M. ♩ = 50-80

A single system of piano exercises in 2/4 time, consisting of six measures. The exercises are written in treble clef and include various fingerings and articulations.

PISCHNA

Moderato

First system (C major): Treble staff starts with a forte (f) dynamic. Bass staff starts with a piano (p) dynamic. Both staves feature eighth-note patterns with accents.

Second system (B-flat major): Treble staff starts with a forte (f) dynamic. Bass staff starts with a piano (p) dynamic. Both staves feature eighth-note patterns with accents.

Third system (D major): Treble staff starts with a forte (f) dynamic. Bass staff starts with a piano (p) dynamic. Both staves feature eighth-note patterns with accents. The system ends with "etc.".

Lento M.M. ♩ = 92

First system (C major): Treble staff starts with a forte (f) dynamic. Bass staff starts with a piano (p) dynamic. Both staves feature eighth-note patterns with accents.

Second system (B-flat major): Treble staff starts with a forte (f) dynamic. Bass staff starts with a piano (p) dynamic. Both staves feature eighth-note patterns with accents. The system ends with "etc.".

Preparatory exercises and examples

It is evident that with the profusion of material at hand a restricted selection was necessary and therefore the following examples must be considered only as models of many others possibly just as instructive. The preparatory exercises show merely some of the ways to conquer a difficult passage. More anent this will be found in the Chapter "How to Practise, how to Perform?"

Vorübungen und Beispiele

Es liegt auf der Hand, dass ich aus der Fülle anwendbarem Materials nur eine kleine Auswahl treffen konnte, und daher sind folgende Beispiele nur als ein Weniges aus der Menge so vieler anderer ebenso lehrreicher Übungen zu betrachten. Indem ich auf die nachstehenden Vorübungen hinweise, will ich mit diesen nur einen Fingerzeig geben, auf welche Art man schwierige Passagen überwindet. Näheres hierüber findet man im Kapitel „Wie man üben soll, wie man vorträgt.“

Exercices préparatoires et exemples

Il est évident qu'avec la profusion de matières disponibles j'ai dû me borner à faire un choix restreint, et par conséquent, il ne faut considérer les exemples que je donne que comme des modèles, entre beaucoup d'autres peut-être tout aussi instructifs. En donnant les exercices préparatoires je ne veux qu'indiquer quelques-uns des moyens pour se rendre maître d'un passage difficile. On trouvera là-dessus des indications plus complètes dans le Chapitre "Comment il faut étudier, comment il faut exécuter."

Ejercicios preparatorios y ejemplos

Es evidente que con la profusión de material disponible he tenido que limitarme a una corta selección y, por lo tanto, hay que considerar los ejemplos que doy, solamente como modelos, entre muchos otros, acaso tan instructivos como estos. Al dar los Ejercicios preparatorios no he deseado más que indicar algunas de las maneras de dominar pasajes difíciles. Sobre este punto se encontrarán más amplias indicaciones en el Capítulo "Cómo se debe estudiar, cómo se debe ejecutar."

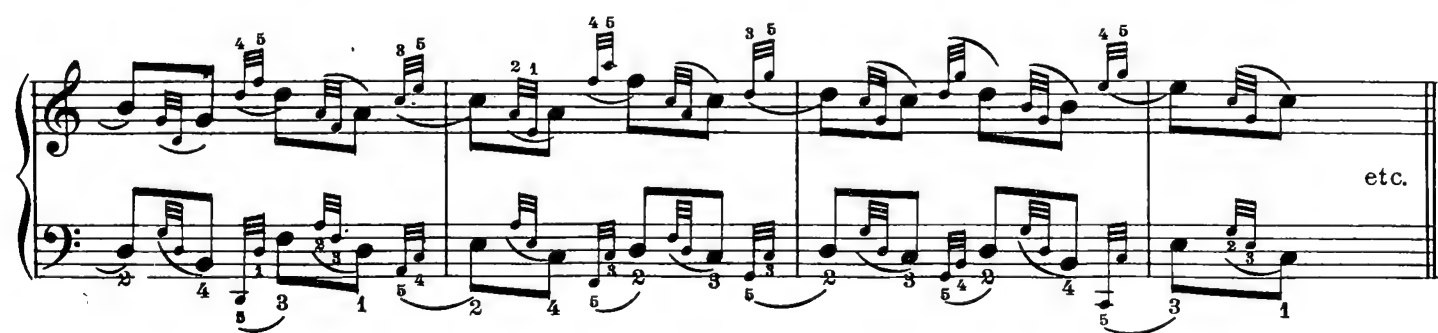
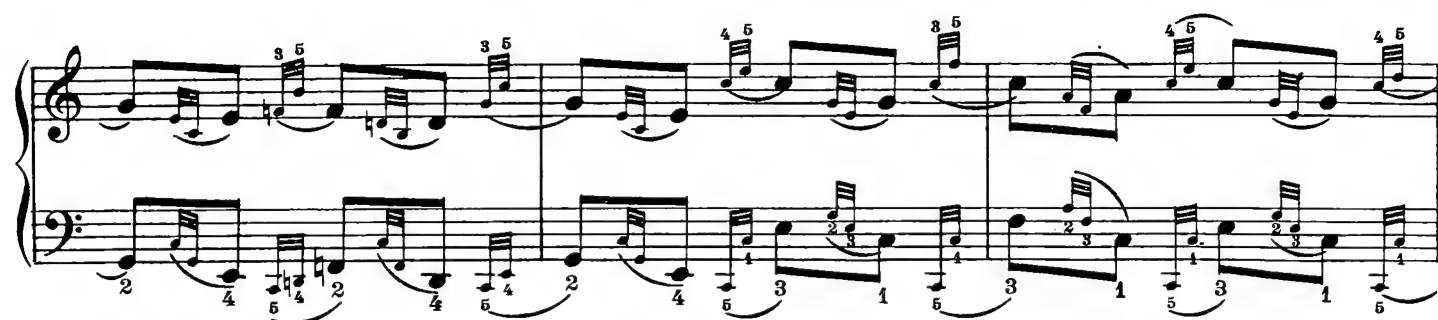
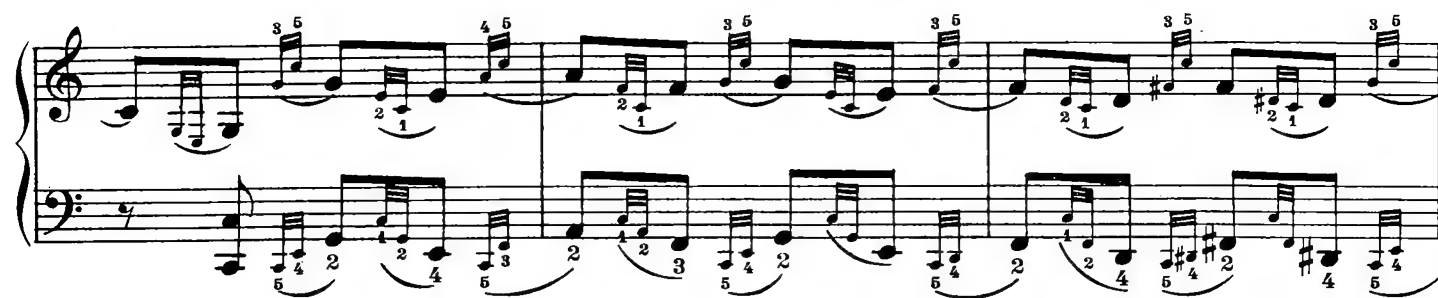
Preparatory exercises
for the Sonata in C major,
Op. 53, of Beethoven.

*Vorübungen für die C
dur Sonate, Op. 53, von
Beethoven.*

Exercices préparatoires
pour la Sonate en ut majeur,
Op. 53, de Beethoven.

*Ejercicios preparatorios
para la Sonata en Do ma-
yor, Op. 53, de Beethoven.*

Allegretto moderato



Through all the keys
 Durch alle Tonarten
 Dans tous les tons
 En todos los tonos

Preparatory exercises
for the Sonata in F minor,
Op. 57, of Beethoven.

*Vorübungen für die
Sonate in F moll Op. 57,
von Beethoven.*

Exercices préparatoires
pour la sonate en *fa* mineur,
Op. 57, de Beethoven.

*Ejercicios preparatorios
para la sonata en Fa menor,
Op. 57, de Beethoven.*

Allegro assai

First system of the *Allegro assai* section. The treble staff contains a series of chords and arpeggios with fingerings: 2 1, 4 2 5 1 4 2 1 5 2 4 1 3, 1 5 2 4 1 3, 1 5 2 4, and 1. The bass staff has a single note. Dynamics include *f* and *sf* etc.

Second system of the *Allegro assai* section. The treble staff has a series of chords and arpeggios with fingerings: 4, 1 5 2 5, 1 4 1 5 2 5, and 1 5 2 5. The bass staff has a series of chords and arpeggios with fingerings: 1 5 2 4 5, 1 5 2 4 5, 1 5 2 4 5, and 1 5 2 4 5. Dynamics include *m. d.* and 6.

Allegro ma non troppo

First system of the *Allegro ma non troppo* section. The treble staff has a series of chords and arpeggios with fingerings: 1 2 4 3, 1 4 1 3, 3 1 2 4 3, and 1 4 2 4 1 3. The bass staff has a series of chords and arpeggios with fingerings: 5 3 2, 1 2 1 3, 2 4 5 3 1, and 2 1 4 3 2 1. Dynamics include *f* and *etc.*

1 2 4 3 4 1 3 3 1 2 4 3
 5 3 2 1 2 1 2 1 3 1 4 5 3 1 2

4 1 3 4 2 4 3 2 1 3 4 1 3 2 3 1 2 1 3 1 3 1 3 etc.

etc. etc.

4 1 3 3 1 4 3 3 1 2 1 2 4 1 3 3 2 4 1 4 3 4 3 1 3 etc.

1 4 1 3 2 3 1 2 1 3 2 4 1 3 2 4 1 3 etc.

Finger staccato - *Fingerstaccato*
 Staccato de doigts - *Staccato de dedos*

Preparatory exercise
for the C minor Concerto of
Beethoven (end of last
movement.)

*Vorübung für das C moll
Konzert von Beethoven (Ende
des letzten Teils.)*

Exercice préparatoire
pour le Concerto en ut mi-
neur de Beethoven (fin du
dernier mouvement.)

*Ejercicio preparatorio para
el Concierto en Do menor de
Beethoven (final del último
movimiento.)*

Presto

Preparatory exercise for
the Concerto in G major, of
Beethoven.

*Vorübung für das G dur
Konzert von Beethoven.*

Exercice préparatoire
pour le Concerto en sol
majeur, de Beethoven.

*Ejercicio preparatorio para
el Concierto en Sol mayor,
de Beethoven.*

Allegro moderato

Preparatory exercises for
the first Fantasy of the
"Kreisleriana," by Robert
Schumann.

*Vorübungen für die erste
Fantasie aus der 'Kreis-
leriana,' von Robert Schu-
mann.*

Exercices préparatoires
pour la première Fantaisie
de la "Kreisleriana," de Ro-
bert Schumann.

*Ejercicios preparatorios
para la primera Fantasia de
la "Kreisleriana," de Robert
Schumann.*

m. d.

Preparatory exercises
for "Traumeswirren"
("Confused dreams") of
Robert Schumann.

*Vorübungen für "Trau-
meswirren" von Robert
Schumann.*

Exercices préparatoires
pour "Traumeswirren"
(Songes voilés) de Robert
Schumann.

*Ejercicios preparato-
rios para "Traumeswirren"
(Sueños nublados) de Ro-
bert Schumann.*

Molto allegro

etc.

etc.

In measures 19-20, and 23-24 do not cross the hands, as indicated in the music text, but play the 16th notes with the left hand, and the sixths with the right hand.

In den Takten 19-20, sowie 23-24 kreuze man nicht die Hände, so wie es von Schumann vorgeschrieben ist, sondern spiele die 16tel Noten mit der linken Hand, und die Sexten mit der rechten Hand.

Dans les mesures 19-20, et 23-24 ne croisez pas les mains, ainsi que Schumann l'a écrit, mais jouez les doubles croches avec la main gauche, et les sixtes avec la main droite.

En los compases 19-20, y 23-24 no se crucen las manos, como ha escrito Schumann, sino tóquense las dobles corcheas con la mano izquierda, y las sextas con la mano derecha.

Preparatory exercises
for the B flat minor Son-
ata (last movement) of
Chopin.

*Vorübungen für die B
moll Sonate (letzter Satz)
von Chopin.*

Exercices préparatoires
pour la sonate en $\text{si}\flat$ mi-
neur. (dernier mouvement)
de Chopin.

*Ejercicios preparato-
rios para la sonata en $\text{Si}\flat$
menor (último movimiento)
de Chopin.*

Presto

sotto voce e legato

etc.

etc.

etc.

Preparatory exercises
for the A flat major Bal-
lade of Chopin.

*Vorübungen für die As-
dur Ballade von Chopin.*

Exercices préparatoires
pour la Ballade en $A\flat$
majeur de Chopin.

*Ejercicios preparatorios
para la Balada en $A\flat$
mayor de Chopin.*

Allegretto

m. s.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The tempo is marked Allegretto. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two flats, indicating a transposition. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. Some notes are marked with an 'x'. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure is a continuous piece of music.

Preparatory exercises
for the Rhapsody No 12
of Franz Liszt.

*Vorübungen für die
Rhapsodie No 12 von
Franz Liszt.*

Exercices préparatoires
pour la Rhapsodie No 12
de Franz Liszt.

*Ejercicios preparatorios
para la Rapsodia No 12
de Franz Liszt.*

Vivace

m. d.

The musical score consists of six staves of music. The first staff is marked 'm. d.' (mano destra). The music is in 2/4 time and key of B-flat major. It features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily annotated with fingering numbers (1-5) and breath marks (b). The tempo 'Vivace' is indicated at the top.

Examples

The following example is to be played with smooth, reposeful technic. The fingers lively and supple.

Beispiele

Folgendes Beispiel ist mit glatter, ruhiger Technik auszuführen. Die Finger flink und locker.

Exemples

L'exemple suivant doit être joué avec une technique bien égalisée et tranquille. Les doigts vifs et souples.

Ejemplos

El ejemplo siguiente se debe tocar con una técnica bien igualada y tranquila. Los dedos ágiles y flexibles.

Concerto

Konzert

Concerto

Concierto

G. SGAMBATI ★

Un poco sostenuto (♩ = 88)

★ (By permission of B. Schott's Söhne, Mainz)

8.

8.

8.

8.

Thème Varié

I. J. Paderewski^{*)}
Op.16, N° 3

Var. II (Moderato)

1 2 2 1 2 3 1 2 1 3 4 1 4 3 2 3 2 1 4 3 2

1 4 2 3 1 4 2 3 5 1 3 2 3 2 1 3 1 2 3 1 2

3 2 1 2 1 3 3 1 2 1 3 1 3 1 3 1 3

(Ped. * Ped. * Ped. * Ped. *)

3 1 *cresc.* 1 4 5 1 *scendo* *rit.* *a tempo* 1 2 1 2 2 3

1 2 1 3 1 4 2 1 4 2 1 4 3 5 1 3 1 2 3 1

*) Published with permission of Ed. Bote and G. Bock, Berlin.

Theodore Leschetizky ★)

Op. 41, No 2

Molto vivace

mf
molto marcato il basso
Ped.
cresc.
etc.

Etude Héroïque Op. 48 N° 3, Theodore Leschetizky*)

M. M. $\text{♩} = 96$

The musical score is written for piano and bass. It consists of six systems, each with a piano (right hand) and bass (left hand) staff. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked M. M. $\text{♩} = 96$. The score includes various musical notations such as slurs, ties, and fingerings. The first system starts with a forte (f) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a fortissimo (ff) dynamic. The fifth system has a fortissimo (f) dynamic. The sixth system ends with 'etc.' and a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

This lovely piece ought to be studied in conjunction with "Traumeswirren" (Confused dreams) of Robert Schumann. In this, the thumb, second and third fingers are developed; in the other, the fourth and fifth.

Dieses reizende kleine Virtuosenstück sollte im Zusammenhang mit "Traumeswirren" von Robert Schumann geübt werden. Hier entwickelt sich der Daumen der zweite und dritte Finger, dort der vierte und fünfte.

Ce charmant morceau devrait être étudié en même temps que "Traumeswirren" (Songes voilés) de Robert Schumann. Ici se développent le pouce, second et troisième doigt; là le quatrième et cinquième doigt.

Esta linda pieza debió estudiarse al mismo tiempo que "Traumeswirren" (Sueños nublados) de Robert Schumann. Aquí se desarrollan el pulgar, segundo y tercer dedo; en aquella el cuarto y quinto dedo.

La Piccola

(Etude)

(Étude)

(Étude)

(Estudio)

THEODORE LESCHETIZKY*)

Op. 43, No 2

Molto vivace

The musical score for "La Piccola" is written for piano. It features a right hand with a rapid eighth-note pattern and a left hand with a simple bass line. The score is divided into three systems. The first system includes fingerings 1, 2, 1, 2, 1, 2, 1, 2 for the right hand and a 'p' (piano) dynamic. The second system includes a 'cresc.' (crescendo) marking. The third system includes a 'f' (forte) dynamic and 'etc.' indicating the piece continues. The left hand has a 'Red.' (Reduction) marking and asterisks indicating specific notes.

*) Published with permission of Ed. Bote and G. Bock, Berlin.

The passing of the 3rd and 4th over the 5th finger must be done easily and smoothly, without stiffening the wrist.

Das Übergreifen des dritten und vierten Fingers über den fünften muss glatt und leicht, ohne jedwede Steifheit des Handgelenks geschehen.

Le passage du 3me et du 4me doigt par dessus le 5me doit se faire avec facilité et égalité, sans raidir le poignet.

El pasaje del 3er y del 4o dedo por encima del 5o se debe hacer con facilidad e igualdad, sin atresar la muñeca.

Concerto E minor

Konzert E moll

Concerto Mi mineur

Concierto Mi menor

F. CHOPIN

Allegro maestoso (♩ = 126)

The musical score is for the first movement of Chopin's Concerto E minor, Op. 11. It begins with a piano introduction marked 'cresc.' and 'Allegro maestoso (♩ = 126)'. The score is written for piano and includes various musical notations such as slurs, fingerings, and dynamic markings. The first system shows the piano introduction with a 'cresc.' marking. The second system shows the main section with a 'dolce' marking. The third system shows the main section with a 'ben marcato' marking. The fourth system shows the main section with a 'cresc.' marking. The score includes fingerings, slurs, and various musical notations.

Capriccio
ALBERTO JONÁS, Op. 19, Nº 2 *

[illegible]

Czardas

EDWARD MAC DOWELL[★], Op. 24, No 4

Presto con fuoco
ben articolato

(senza Pedale)

f

cresc.

ten.
marcato
etc.

★) With kind permission of G. Schirmer, New York

Allegro non troppo, ma appassionato

Leopold Godowsky

The musical score is written for piano and consists of five systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked "Allegro non troppo, ma appassionato".

- System 1:** Features a melodic line in the right hand with many slurs and fingering numbers (1-5). The left hand provides harmonic support. A dynamic marking *espr.* (espressivo) is present.
- System 2:** Continues the melodic development in the right hand. The left hand has more active accompaniment.
- System 3:** The right hand features a series of descending and ascending runs. The left hand has a steady accompaniment. Dynamics include *sf* (sforzando).
- System 4:** The right hand has a very fast, dense passage marked *ff* (fortissimo) and *f ten.* (fatto tenace). The left hand has a more rhythmic accompaniment. A *molto dim.* (molto diminuendo) marking appears towards the end of the system.
- System 5:** The right hand continues with fast runs. The left hand has a steady accompaniment. The system ends with a *f* (forte) marking and the word "etc.".

Other markings include "Ped." (pedal) and various fingering numbers throughout the score.

PERPETUUM MOBILE ^{*)}

215

(from)
(aus) "Walzermasken"
(de)
(de)

Leopold Godowsky

Allegro vivace

p legato espr.

cresc.

dim. e rall.

etc.

*) By permission of the original publisher, R. Lienau, Schlesinger'sche Buch und Musik handlung, Berlin.
20934 -

"On the black keys."

"Auf schwarzen Tasten."

"Sur les touches
noires.""Sobre las teclas
negras."Etude G \flat major Op. 10
N $^{\circ}$ 5Etüde Ges dur Op. 10
N $^{\circ}$ 5Étude en sol \flat majeur
Op. 10 N $^{\circ}$ 5Estudio en Sol \flat mayor
Op. 10 N $^{\circ}$ 5

F. CHOPIN

Vivace (♩ = 116)

sempre legatissimo

The musical score is for Chopin's Etude Op. 10 No. 5 in G-flat major. It is written for piano in 2/4 time, marked Vivace (♩ = 116) and *sempre legatissimo*. The score is divided into three systems. The first system begins with a forte (*f*) dynamic and a 'Led.' (Ledger) line. The second system includes a *dim.* (diminuendo) marking. The third system also includes a *dim.* marking and ends with a piano (*p*) dynamic and 'etc.' (etcetera). The score features complex fingerings and a 'Led.' line at the end.

Rhapsody N^o 12Rhapsodie N^o 12Rhapsodie N^o 12Rapsódia N^o 12

FRANZ LISZT

Quasi Cadenza

Konzertstück

Op. 39

For piano and orchestra.

für Klavier und Orchester.

Pour piano et orchestre.

Para piano y orquesta.

GABRIEL PIERNÉ ★)

Andante molto

★) Published by permission of J. Hamelle, Paris.

TABLE OF CONTENTS OF ENTIRE WORK

BOOK I

	Page
PREFACE	
THE MENTAL ATTITUDE	3
EXERCISES IN EXTENSION	7
Also <i>original exercises</i> , expressly written for this work, by: Ferruccio Busoni—Leopold Godowsky—Alfred Cortot	17
Additional exercises by: Rosenthal-Schytte—Carl Tausig—I. Philipp	20
EXERCISES WITH FIXED POSITION OF THE HAND	25
Additional exercises by: M. Clementi—Franz Liszt—Frederick Chopin—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp—L. Brassin—J. Zarembski	26 35
FLEXIBILITY AND DEXTERITY OF THE THUMBS	41
Also <i>original exercises</i> , expressly written for this work, by: Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot	58
FINGER EXERCISES	65
Diatonic finger exercises	66
Chromatic finger exercises	75
Special exercises with notes held	77
Exercises for side motion of the fingers	86
Exercises for strengthening the individual fingers	94
Exercises in diminished sevenths	96
Special exercises for the fourth and the fifth fingers	99
Exercises for the flexibility of the hand	103
Exercises with combined legato and staccato touch for one hand	108
Exercises with crossing of hands	110
Exercises for speed and lightness of fingers and flexibility of hand	118
Also <i>original exercises</i> , expressly written for this work, by: Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigismond Stojowski—Alfred Cortot	120
Exercises on black keys by Tausig and additional exercises by: I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny—C. L. Hanon—Pischina	178
Preparatory Exercises for Pieces Quoted	195
Examples (annotated)	205

BOOK II

VIRTUOSITY IN SCALES (Master School of Scales)	1
Diatonic Scales	2
The discovery of Eschmann-Dumur (new fingerings in accordance with the equal construction, in contrary motion, of major scales with equal number of sharps and flats).	4
New fingerings for various minor scales in the left hand, and for the C minor scale in the right hand	7
Fingerings for the whole-tone scales	8
Major and minor scales	9
Various rhythmic and dynamic ways of practising scales.	15
"Goals" for the old and for the new fingerings	17
Scales for the acquisition of poise in both hands	18
Scales with odd fingerings	22
Scales with contrasted shadings	26
Scales with crossed hands	35
Special exercises for obtaining great speed in scale-playing (published for the first time)	36
Special exercises for obtaining "pearliness" of touch in scale-playing (published for the first time)	41
Position of the thumb in very rapid scales	52
Scales with alternating hands	64
Also <i>original exercises</i> , expressly written for this work, by Arthur Friedheim	68
Rhythmic combinations of scales	77
Scales with rhythmical models (published for the first time)	81
"New Formula for the piano teacher and piano student," by Wassili Safonoff	93
"School of Scales (according to new principles)," by Theodore Wichmayer	96

BOOK II (Continued)

	Page
Glissando Scales	99
Examples (annotated)	101-110
Chromatic Scales	116
With two, three, four and five fingers	116
For the acquisition of poise in both hands, in legato and in staccato	118
With crossed hands	121
With contrasting shadings	122
Special exercises for acquiring great speed	123
"Goals" in chromatic scales	125
Table of the various fingerings for simple chromatic scales	127
Other fingerings, by: I. Philipp—Ferruccio Busoni—Rosenthal-Schytte	129
Special fingerings	130
Chromatic Scales with alternating hands	135
New modes of execution (published for the first time)	135
Chromatic glissandos	138
Examples (annotated)	140-155
LEGATO—STACCATO—PORTAMENTO	157
Overlapping legato	160
Clinging legato (legatissimo)	161
Legato (simple legato)	166
Free or light legato	167
Non legato	168
Poco staccato	172
Staccato (simple staccato)	174
Staccatissimo	175
Pizzicato	178
Examples (annotated)	160-186
TOUCH, TONE AND QUALITY	187
How to obtain, cultivate and be master of the various kinds of touch needed to produce a tone of beauty, in its manifold aspects and various dynamic degrees	188
Co-relation between touch and tone	188
Quality—the secret of every success	191
Advice and suggestions for obtaining "quality" in piano playing	191
THE SINGING TONE	193
Evenness of the singing tone	194
Intensity and color	194
Balance	194
The "singing" tone and the surrounding tones	194
Culminations	195
Beginning and end of phrases	195
Dissonances and consonances	195
Notes of long duration	195
"Singing" with the soft pedal	195
"Singing" with the damper pedal	194-214
"Singing" turns and ornamental notes	195
"Singing" in the high, medium and low registers of the piano	203
"Singing" melodic designs represented by chords	204
"Singing" with both hands at the same time	205
"Singing" with alternating hands	206
"Singing" when one hand plays both melody and accompaniment.	207
"Singing" in pieces written for one hand alone	212
Examples (annotated)	196-213
ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES	215
Technical accuracy and inaccuracy in piano playing, viewed from a physiological, psychological and practical standpoint	216
Early training of the piano student a powerful factor for future technical accuracy	216
Analysis and discussion of <i>twenty-five reasons</i> for technical inaccuracy in piano playing	218
How to gain technical accuracy, complete and lasting	222
Exercises for acquiring accuracy and speed of motions, speed and certainty of eye and control of one's self	223-227
Unconscious accuracy and technical mastery	228
Additional exercises	232
Also <i>original exercises</i> , expressly written for this work, by: Moriz Rosenthal—Ignaz Friedman—Rudolph Ganz	237
Preparatory exercises and examples (annotated)	249-296

TABLE OF CONTENTS

BOOK III	Page
ARPEGGIOS (Master School of Arpeggios) . . .	1
A new outlook on the <i>harmonic relation</i> between chords (and their arpeggios) possessing the same number of sharps and flats . . .	2
Curious examples of interrelation between apparently widely different chords . . .	4
Preparatory exercises for the common chord arpeggios . . .	6
Special exercises for strengthening the fingers and achieving brilliancy . . .	16
Special exercises for the thumbs in arpeggio-playing . . .	9
Exercises for obtaining evenness, surety and velocity in the playing of arpeggios . . .	10
Different ways of practising arpeggios . . .	17
Special exercises for obtaining great velocity in the playing of common chord arpeggios . . .	30
"School of Arpeggios," by Henri Falcke . . .	50
Examples (annotated) . . .	51
Arpeggios of the dominant seventh chord . . .	60
Preparatory exercises with augmented intervals . . .	62
Various ways of practising the dominant seventh chord arpeggios . . .	63
Diminished seventh chord arpeggios . . .	68
Examples (annotated) . . .	72-73
Special exercises to obtain great velocity in the playing of dominant seventh and diminished seventh chord arpeggios . . .	69
Examples (annotated) . . .	71
Other seventh chord arpeggios . . .	74
Special exercises for obtaining "pearliness" of touch in the playing of arpeggios (published for the first time). . .	75
Arpeggios of the chord of the ninth . . .	83
Mixed arpeggios . . .	83
Examples (annotated) . . .	85
Arpeggios to develop rapid visualization and accuracy in changes of hand position . . .	95
Examples (annotated) . . .	95
Arpeggios of chords in extended form . . .	98
Preparatory exercises for pieces quoted . . .	101
Examples (annotated) . . .	103
Arpeggios with alternating hands . . .	105
Examples (annotated) . . .	108
Arpeggios with interlocking hands . . .	113
Examples (annotated) . . .	116
Other arpeggios . . .	118
Examples (annotated) . . .	122
Also original exercises, expressly written for this work, by: Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi . . .	129
FINGER REPETITIONS . . .	157
Also original exercises, expressly written for this work, by: Emil von Sauer—Arthur Friedheim . . .	179
Examples (annotated) . . .	162-182
Preparatory exercises for pieces quoted . . .	185
URNS . . .	189
Examples (annotated) . . .	194
TRILLS (Master School of Trills) . . .	199
Exercises for evenness and strength of fingers . . .	200
Exercises for side-vibratory motion of hands and wrists . . .	202
Exercises for making supple the ligaments between the fingers . . .	205
Exercises for flexibility of the thumb and of the hand, in view of the playing of trills . . .	205
Exercises for establishing the beauty and elasticity of the trills . . .	206
Exercises to promote rapid trilling . . .	209
Chains of trills; their various executions . . .	212
Trills played with both hands . . .	215
Trills in conjunction with sustained notes . . .	226
Trills in conjunction with a melody . . .	227
Also original exercises, expressly written for this work, by: Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—Katherine Goodson—Alfred Cortot . . .	231
Examples (annotated) . . .	216-249
HOW TO PRACTISE. HOW TO PERFORM	
Difference between practice and performance. Analysis and discussion of the various ways of practising. How to eliminate technical mistakes in performance, that is to say, when playing a piece through, without stopping. . .	259
Examples (annotated) . . .	264

BOOK IV	Page
COMPLETE SCHOOL OF DOUBLE NOTES . . .	
THIRDS (Master School of Thirds) . . .	1
Exercises for developing strength of fingers, evenness of tone and agility . . .	4
Exercises for achieving evenness and nimbleness in the three difficult points of the diatonic scale in thirds . . .	13
Exercises for flexibility and power of the hand . . .	14
Special exercises for 5/3 and 4/2, and as a preparation for the trill in thirds . . .	16
Also original Exercises, expressly written for this work, by: Ferruccio Busoni—Josef Lhevinne—Ossip Gabrilowitsch—Arthur Friedheim—Alfred Cortot—Fannie Bloomfield-Zeisler—Ignaz Friedman—Rudolf Ganz—Isidore Philipp . . .	17
Additional exercises by: M. Moszkowski—Carl Tausig—Rafael Joseffy—I. Philipp—Franz Liszt—Johannes Brahms . . .	34
Diatonic Scales in Thirds . . .	37
General fingering for all the major and minor scales in thirds, without regard to the equal construction, in contrary motion, of major scales with an equal number of sharps and flats . . .	41
Fingerings according to the equal construction, in contrary motion, of major scales, with an equal number of sharps and flats . . .	47
Transcendental fingerings for the <i>strict legato</i> in the scales in thirds (published for the first time) . . .	49-54
Other fingerings for the diatonic scales in thirds, by: Hummel—Czerny—Franz Liszt—Carl Tausig—Jonás—I. Philipp—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—Hugo Riemann—Odd fingerings by Couperin . . .	37-55
Examples (annotated) . . .	56
Chromatic Scales in Thirds . . .	65
Preparatory exercises for the chromatic scale in thirds . . .	65
Fingerings for the chromatic scale in minor thirds, by: Czerny—Hummel—Theodore Kullak—Franz Liszt—Carl Tausig—Frederick Chopin—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Rafael Joseffy—Hugo Riemann—Karl Klindworth—Ferruccio Busoni—Emil von Sauer—Vladimir de Pachman—Leopold Godowsky—Alfred Cortot—Alberto Jonás . . .	68
Special fingerings by Alberto Jonás (published for the first time) . . .	69
Table of fingerings for chromatic minor thirds, given by Alfred Cortot in his edition of the Etudes of Chopin . . .	71
Fingerings for the chromatic scale in major thirds, by: Carl Tausig—Franz Liszt—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—I. Philipp—Alberto Jonás . . .	72
Also an original fingering, expressly written for this work by: Ferruccio Busoni . . .	74
Special exercises to obtain velocity in the chromatic scales in thirds . . .	75
Various ways of practising chromatic scales in thirds . . .	76
Examples (annotated) . . .	79
Turns in Thirds . . .	86
Preparatory exercises for turns in thirds . . .	
Various fingerings . . .	
Exercises for velocity . . .	
Facilitations . . .	90
Also an original mode of execution of turns in thirds (published for the first time), by: Ernst von Dohnányi . . .	90-95
Examples (annotated) . . .	92
Trills in Thirds . . .	96
Preparatory exercises for the trills in thirds . . .	
Various fingerings . . .	
Exercises for velocity . . .	
Trills in thirds with notes held . . .	101
Various trills in thirds . . .	103
Examples (annotated) . . .	105
Repeating Thirds . . .	110
Various modes of execution . . .	
Examples (annotated) . . .	113
Arpeggios in Thirds . . .	114
Examples (annotated) . . .	116

TABLE OF CONTENTS

BOOK IV (Continued)	Page
Thirds with Alternating Hands	117
Trills in thirds with alternating hands	121
Repeating thirds with alternating hands	121
Examples (annotated)	122
Partial (or blind) Thirds	125
Examples (annotated)	131
Also, new modes of execution (published for the first time)	132
Partial (or blind) thirds with alternating hands	132
Glissandos in Thirds	133
Examples (annotated)	133
SIXTHS (Master School of Sixths)	135
Exercises to increase the reach, strength and endurance of the hands	136
Exercises to make the hands, wrists and forearms supple	139
Exercises as preparation for the diatonic scales in sixths	146
Exercises as preparation for the chromatic scales in sixths	147
Additional exercises by:	
Rafael Joseffy—Isidore Philipp—Moritz Moszkowski—Franz Liszt—Carl Czerny—Carl Tausig—Rosenthal-Schytte	148
Diatonic Scales in Sixths	
Analysis and discussion of the various fingerings for the diatonic scale in sixths, given by:	
Carl Czerny—Franz Liszt—Isidore Philipp—Moritz Moszkowski—Haus von Bülow—Alberto Jonás	151
Special Fingerings for the Diatonic Scales in Sixths	155
Examples (annotated)	160
Chromatic Scale in Minor Sixths	164
Analysis and discussion of the various fingerings for the chromatic scale in minor sixths, by:	
Plaidy—Moszkowski—Klindworth—Ferruccio Busoni—Theodore Kullak—Rosenthal-Schytte—I. Philipp—Alberto Jonás (new fingerings, published for the first time)	164-165
Chromatic Scale in Major Sixths	165, 167, 168
Fingerings by:	
Ferruccio Busoni—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Alberto Jonás (new fingerings, published for the first time).	
Examples	169
Broken Sixths	171
Exercises in broken sixths.	
Diatonic scales in broken sixths	171
Chromatic scales and arpeggios in broken sixths	172
Also original exercises, expressly written for this work, by:	
Moriz Rosenthal—Ignaz Friedman—Leopold Godowsky	173-179
Examples (annotated)	178
Arpeggios in Sixths	183
Examples (annotated)	184
Turns in Sixths	186
Examples (annotated)	187
Repeating Sixths	188
Examples (annotated)	189
Trills in Sixths	189
Preparatory exercises for the pieces quoted	191
Examples (annotated)	192
Partial (or blind) Sixths	193
Examples (annotated)	196

BOOK IV (Continued)	Page
Sixths with Alternating Hands	197
Examples (annotated)	200
Partial (or blind) Sixths with Alternating Hands (New modes of execution, published for the first time).	202
Examples (annotated)	204
Glissandos in Sixths	204
Examples (annotated)	205
FOURTHS (Master School of Fourths)	207
Exercises to obtain evenness and smoothness of execution in the playing of fourths	208
Additional exercises by:	
Carl Czerny—Franz Liszt—I. Philipp	212
Diatonic Scales in Fourths	215
Various fingerings for the diatonic scales in fourths	215
Exercises in broken fourths	219
Examples (annotated)	220
Exercises in Chromatic Perfect Fourths	223
Chromatic Scale in Perfect Fourths	225
Various ways of practising the chromatic scale in perfect fourths	225
Fingerings for the chromatic scale in perfect fourths by: Czerny—Moszkowski—Rosenthal-Schytte	226
Preparatory Exercises for Pieces Quoted	227
Examples (annotated)	229
Exercises in Chromatic Augmented Fourths (diminished fifths)	230
Chromatic Scale in Augmented Fourths	231
Fingerings for the chromatic scale in augmented fourths by:	
Czerny—Liszt—I. Philipp—Moszkowski—Rosenthal-Schytte	232
Various ways of practising the chromatic scale in augmented fourths	233
Preparatory Exercises for Pieces Quoted	234
Trills in Perfect Fourths	236
Trills in Augmented Fourths	239
Examples (annotated)	240
Turns in Fourths	241
Preparatory Exercises for Pieces Quoted	241
Fourths with Alternating Hands	243
Examples (annotated)	245
Arpeggios in Fourths	245
Examples (annotated)	247
Partial (or blind) Fourths	248
Examples (annotated)	249
SECONDS and SEVENTHS	251
Diatonic Scales in Seconds	252
Chromatic Scales in Seconds	253
Also fingerings by:	
Ferruccio Busoni—M. Moszkowski	253
Examples (annotated)	254
Trills in Seconds	254
Chromatic Scales in Sevenths	256
MIXED DOUBLE NOTES	257
Exercises combining all double notes, from seconds to ninths	258
Additional exercises by:	
R. Joseffy	260
Also original exercises, expressly written for this work, by Ossip Gabrilowitsch—Leopold Godowsky—Arthur Friedheim—Ferruccio Busoni—Emil von Sauer—I. Philipp	262
Examples (annotated)	273

TABLE OF CONTENTS

BOOK V	Page
COMPLETE SCHOOL OF OCTAVES, STACCATO AND CHORDS (Master School of Octaves, Staccato and Chords)	1
OCTAVES	2
Wrist touch—arm touch—speed and strength of the nerves	2
Staccato exercises with notes held	3-11
Exercises to obtain speed and strength of wrists, forearms and arms	8
Exercises for flexibility and speed of the thumbs in octave-playing	12
Exercises to obtain strength and accuracy of the fifth finger in octave-playing	15
Staccato exercises in single notes, thirds, fourths, sixths, octaves and mixed double notes	14-16
Diatonic and chromatic scales in octaves	23
Examples (annotated)	30-32
Preparatory exercises for legato-playing in octaves	33
Changing fingers without releasing key. Sliding from black to white keys	35
Legato octaves (diatonic and chromatic scales; arpeggios).	37
Examples (annotated)	41
Special exercises for obtaining great speed in the playing of staccato octaves. (Vibration Octaves)	43
Skips in Octaves	51
Examples (annotated)	57
Broken Octaves	59
Examples (annotated)	62
Arpeggios in Octaves	66
Examples (annotated)	73-76
Repetitions in Octaves	77
Examples (annotated)	78
Octaves in combination with Notes to be Held	80
Turns in Octaves	80
Examples (annotated)	81
Trills in Octaves	81
Examples (annotated)	84
Octaves with Alternating Hands	85
Examples (annotated)	87-90
Interlocked Octaves.	93
Examples (annotated)	94
Partial (or blind) Octaves	95
Examples (annotated)	96
Partial (or blind) Octaves with Alternating Hands	97
Examples (annotated)	99
Partial, Interlocked Octaves	100
Examples (annotated)	100
The Tremolo	100
Examples (annotated)	105
Glissandos in Octaves	107
Examples (annotated)	108
Also original exercises, expressly written for this work, by: Ferruccio Busoni—Emil von Sauer—Josef Lhevinne— Rudolf Ganz—Arthur Friedheim—I. Philipp.	85-110-112-114-115

BOOK V (Continued)	Page
CHORDS	117
The functions of the arm, shoulder and back in chord-playing	117-118
Various exercises to obtain accuracy, speed, lightness and strength in the playing of chords	119
Exercises to obtain fulness of tone in chord-playing	121
Examples (annotated)	125
Chords with Alternating Hands	127
Examples (annotated)	129
Mixed Chords and Octaves	130
Examples (annotated)	131
Repetitions in Chords	132
Examples (annotated)	134
Arpeggiated Chords.	136
Examples (annotated)	138
Mixed Chords and Single Notes	140
Examples (annotated)	140
Chords of 6 $\frac{1}{3}$	142
Examples (annotated)	148-152
Also original exercises, expressly written for this work, by: Emil von Sauer—Ferruccio Busoni—Ossip Gabrilowitsch —Leopold Godowsky—I. Philipp	153-159
FINGERINGS	163
Rules, advice and suggestions for finding and employing correct suitable fingerings	164
Curious, very serviceable fingerings	173
Examples (annotated)	165-189
Also original exercises, expressly written for this work, by: Wilhelm Bachaus	190
RHYTHM—MEASURE—ACCENTS	205
The origin of rhythm; its definition and preponderant part in music	206
The origin of the "measure"; its subordination to rhythm.	208
The meaning of accents; their great practical help in public performance	226
Examples (annotated)	211-258

BOOK VI

The Artistic Employment of Dynamics and Agogics	1
The Artistic Employment of the Piano Pedals	113
The Art of Memorizing	218

BOOK VII

Exercises for Fingers, Wrists and Arms away from the Piano	2
Phrasing	7
Embellishments	21
Sight Reading	57
The Piano-script Book	57
Conception and Interpretation	61
Expression—Musical Prosody and Declamation	71
Execution and Rendition	85
Style	101
Successful Playing in Public	125